SARIRAKA SASTRA

INDIAN SCIENCE OF HAND READING BASED ON KARTIKEYAN SYSTEM

SARIRAKA SASTRA

Here for the first time is brought to light for the student a very old treatise on Indian palmistry, nearly four hundred years old. "Sariraka Sastra" belongs to what is known as the Kartikeyan School because it is supposed to have been founded by Lord Kartikeya. This School became very popular in the south and even today there are many palmists in Malabar who depend solely on this system for hand reading. Unlike the "Samudrika Sastra," which treats only cursorily with the rekhas, the present work emphasises as many as 153 rekhas on the palm. It gives each rekha a name, describes each one in detail, deals with their many variations, and teaches how to identify them, what to expect from them, and how to time the effects of each.

The Kartikeyan system, which is probably much older than any other known system of Indian palmistry, not to speak of "Samudrika Sastra," has a distinctive nomenclature, methodology and mode of appraisal. In the first few chapters of the book, the author has given a panoramic view of the subject, packed with practical hints for both the amateur and the professional. The inclusion of the original Sanskrit slokas, followed by their translation and amplified with useful notes, and a very large number of illustrations, make this book a standard work of reference for every one interested in the ancient science of palmistry. The excellent numerical codification of the rekhas by the author with adequate cross-references, makes it easy to remember them and their effects. In short, this new and excellent work will introduce every student of palmistry– whether a beginner or advanced student, an amateur or a professional – to an important new system of prediction.











SARIRAKA SASTRA



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SARIRAKA SASTRA

INDIAN SCIENCE OF PALMISTRY
(The Kartikeyan System)

Sanskrit Text, With Translation & Notes

By

V. A. K. AYER

Author of
PALMISTRY FOR PLEASURE & PROFIT,
EVERYDAY ASTROLOGY, ETC.

155 *Illustrations*

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INTRODUCTION

Subsequent to the publication of my book *Palmistry for Pleasure and Profit* * I have come across several interesting phenomena in my quest for knowledge in the science of Palmistry, the most important among which is the discovery of an ancient manuscript on the truly Indian science of Palmistry. In my opinion it is of extraordinary value to students of the science and provides valuable insight into the working of that system. Hence my decision to present it here.

As a practical palmist I must say that coupled with the knowledge of palm-reading as expounded by western writers and by me in my previous book referred to above, the present work offers the best chances for perfecting one's knowledge in hand-reading. Indeed they so supplement each other that one would appear to be incomplete without the other.

The psychological bias which one finds in the western writers and which, very often, tends to be vague and consequently unsatisfying is healthily offset by this work which gives accurate readings of each line on each hand. The so-called lines of influence will no longer be vague; they are called by names and have characteristically individual effects to offer. Indeed in the present work no less than a hundred and fifty lines on both the hands have been accurately defined and described individually in regard to placement as well as shape along with their distinct powers.

In view of the unfortunate fact that most of the existing books claiming to describe the Indian system of Palmistry happen to be but variations of the western system, I thought fit to give the Sanskrit original also alongside for authentication. Further, advanced stu-

*D. B. Taraporevala Sons & Co. Private Ltd., Bombay.

dents might read more or better meanings into the original according to his or her particular genius.

The present work is nearly 400 years old. The author's name is not known. From internal evidence it is possible to guess that he belonged to Malabar. The work belongs to what is known as the Kartikeyan school.

Perhaps it is pertinent to explain here that I have not presented the entire manuscript. I have left out some portions. It is well-known that Indian treatises on the subject give descriptions of the lines found on all parts of the body. The present work is no exception. What remains of this book which I have kept back, relates to them. There is a portion dealing with the Samudrika of women too. They are too intimate. In so far as they do not strictly fall within the purview of the work I have undertaken I have left them out.

I should also point out that in nomenclature as well as delineation, the present work follows the strictly traditional Indian method of the Kartikeyan school as confirmed by other published and unpublished works I have consulted in the preparation of this work and by contact with traditional practitioners in this country.

A perusal of this work will make it clear that real Indian Palmistry is not meant for the sloppy reader. There is no hanky-panky about it. It is a gruelling science requiring deep study and tiresome practice. Another object of giving the Sanskrit text alongside is to enable Indian readers at least, to learn it by heart so that it will be easy for them to recognise and translate the hundred and fifty odd lines, which, incidentally do not exhaust the repertory. To others I have given the English translation separately with numerical codes R1, R2, etc. and L1 and L2 etc., denoting the *rekhas* on the right and left palms respectively. Those who can neither read Sanskrit nor pronounce the names, much less remember, can go by the above numerical nomenclature which will serve the purpose admirably.

The index of *rekhas* at the end will provide a useful cross reference.

In the translation I have only tried to give the gist of the stanzas; it is therefore idle to look for particular meanings of particular words. In so translating I have tried to give the traditional interpretations so as to present the author at his best.

Sometimes more lines than one are called by the same name. Readers should not be confused by this. Sanskrit words are prolific in meaning, hence the plural usage. New readers are advised to go by the numerical code prefixed in each case.

I must thank the many friends and scholars who helped me in the translation of the work and encouraging me to complete the work.

V. A. K. AYER

Bombay.

CONTENTS

CHAPTER I

THE KARTIKEYAN SYSTEM

The tradition in Indian Palmistry or rather Angavidya is described in *Samudrika Sastra* as follows:

पुरुषोत्तमस्य लक्ष्म्या समं निजोत्सङ्गमधिशयानस्य ।
शुभलक्षणानि दृष्ट्वा क्षणं समुद्रः पुरा दध्यौ ॥
तदपि नारदलक्षकवराहमाण्डव्यषण्मुखप्रमुखैः ।
रचितं क्वचित्प्रसङ्गात् पुरुषस्त्रीलक्षणं किञ्चित् ॥
तदनन्तरं इह भुवने ख्यातं स्त्रीपुंसलक्षणज्ञानम् ।
दुर्बोधं तन्महदिति जडमतिभिः खण्डतां नीतम् ॥
श्रीभोजनृपसुमन्तप्रभृतीनामक्तोऽपि विद्यन्ते ।
सामुद्रिकशास्त्राणि प्रायो गहनानि तानि परम् ॥
खण्डीकृतानि च पुनः पिण्डीकृत्याखिलानि तान्यधुना ।
सामुद्रिकं शुभाशुभमिह किञ्चिद्वच्मि संक्षेपात् ॥

Following is the gist of the above stanzas. While Lord Vishnu was enjoying his *yoga nidra* in the company of His Consort Lakshmi on the serpent-lord, on the high seas, the sea-lord Samudra noted down the auspicious marks on the bodies of the Divine Couple for the guidance of humanity. Human kind should look for them in their own bodies for auspicious results, their absence indicating difficulties. This science was later developed by sages like Narada, Lakshaka, Varaha, Mandavya and Lord Kartikeya. Later on people in this world found the science too difficult and intricate for their little minds and cut it down. The science was at this stage at the time of the illustrious kings Bhoja and Sumanta. After their time the science was further abridged. Last of all they were collected in tabloid form by one Samudra.

THE PRESENT WORK

It is clear from the above that all the marks on the body formed the subject matter of this branch of knowledge, and having originated from Samudra came to be called after his name. What we call palmistry, therefore, forms but part of the above. Being an important part, it has survived to this date.

Even as *Samudrika sastra* there arose other schools of *sareeraka sastra,* which in fact it is, after the names of the *rishis* mentioned above. That school which follows Lord Kartikeya is known as the Kartikeyan or Skanda system. The present work belongs to that school as evidenced by the following lines occuring in this work :

पर्वाणि सन्धयश्चापि शास्त्रेऽस्मिन्क्रौञ्चभेदिना ।
उक्तान्येवं दोस्थलस्थस्थानानि प्रायशो मया ॥

By some strange chance this school became very popular in the South and even today there are many in Malabar who practise that system. The epithet *Crownchabhedin* in the above line refers to Lord Kartikeya.

In the matter of nomenclature as well as effects the present work follows faithfully the method outlined in other known works belonging to the above school.

It will have become clear by now that the Kartikeyan system is considerably older and consequently more authentic than the present day *Samudrika sastra,* which, by admission, has been reduced beyond recognition. Apart from argument, in actual practice the Kartikeyan system as expounded in this work is far more detailed and specific in the issues. As a matter of fact even among other works belonging to the same school, the present one appears to my mind easily the best in so far as the lines on the palm are concerned.

ETHICAL BACKGROUND

Having pointed out the relative superiority of this work, it is necessary to give an adequate background to the system in order fully to appreciate its tenets. The guiding principle in this system is expressed beautifully in the following lines:

"धर्माधर्मपरीपाको लेखाभिर्व्यज्यते नृणाम्"

and

अस्याः तज्जन्मनिकृतपुण्यपापानुरूपतः ।
वृद्धिह्रासौ यतः तस्मात् रोहिणीति निगद्यते ॥

In other words the Kartikeyan system holds that God spotlights the consequences of Dharma and Adharma of each individual by means of the lines on the body. The hand being the prized organ of the body the lines on the palm derive special significance as prime indicators. It is to be understood that faultless lines will indicate auspicious results and faulty ones the opposite. The use of the word Dharma in its largest sense in this connection denotes the highest regard and esteem in which our ancients held this science. Indeed the lines on the palm are described as *adhyatma jyotis* while the planets and stars, the astrological counterparts, as *bahya jyotis*—the twin manifestations of God.

CODE OF CONDUCT

When such a high ideal is set for the science, it is no wonder that our ancients prescribed the highest code of conduct for the person who attempts to interpret the lines which are no less than *dharma* indices; for should he not be larger than his work? Here in outline is the code for the palmist according to the Kartikeyan school:

The practising palm-reader should observe all the *niyamas* prescribed in yoga *sastras*. He should be an expert in the knowledge of examining breath; he must be able to interpret the *cheshtas* which are three-fold, correctly;

he must have expert knowledge of omens; he must have learnt the *puranas* and *itihasas;* he must be a strict follower of truth; he must be kind and considerate to one and all; he must be a good astrologer; he must be an ardent devotee of Lord Parameshwara; he must have a contented heart; he must be good at arguments; he must have learnt the science of *sareeraka sastra* at the feet of his *guru* and obtained his blessings.

Formidable as they are the principle involved in the above conception is unexceptionable. Most of them are common denominations which are expected of every decent man who sets out to teach others. Such of the uncommon ones as are of peculiar application to this science I shall presently explain for the benefit of the beginner, although our author has taken them for granted.

Elsewhere in this work the author says as follows:

प्रमाणं वत्सरस्यैवं गजरोम्णा समीरितम् ।
किञ्च षण्मासदिवसमुहूर्तदिननाडिकाः ॥
ज्ञेया ततोप्यशक्तिश्चेत् प्रेक्ष्यस्य प्रेक्षकस्य च ।
तटस्थस्य च चेष्टाद्यैः ज्ञातुं शक्यं मनीषिभिः ॥

The measure used for reckoning time on the lines in this system is the hair of the elephant's tail, each width being counted as one year. It is quite possible that this width varies with different growths. The intention of the author appears to be to pick a hair of average growth. Even as it is, it is too risky a guage when fractions of a year are involved. While magnifying instruments may theoretically serve the purpose, the author himself suggests alternative means for measuring smaller units of time as practical expedients. They are six-fold: actions of the questioner; actions of the practitioner; actions of the standers-by; examination of breath; colour interpretation and horary astrology. I shall briefly explain each of these handmaids in the subsequent chapters.

CHAPTER II

CHESHTAS

People in India invariably go to the Palmist with specific questions like the whys and wherefores of, say, attaining riches, marriages, birth of children, health etc. It is not possible to answer them one way or other except by recourse to one of the hand-maids suggested in the last chapter. Even in the ordinary course it may be necessary to commandeer their help. Let us examine them one by one.

Supposing the emissary's question has reference to the life of an individual, then the following *cheshtas* will have the results mentioned against each:

If the person enters the house with the left foot first, you may tell him that the person will live long after recovery. If the right foot be used or the right foot be withdrawn first, the result is contrary. If he stands or sits without moving his legs then too the previous result will accrue. If he places his left foot on his right foot of his own volition, the person concerned will outlive the present illness. If the right foot be placed likewise, the indication will be quite the contrary.

If likewise he causes another man's foot to be placed on his left foot, then certain death should be predicted.

If the emissary asks the question, after sitting on an elevated and clean place without bending his body then also good results will accrue. Low, unclean place and supine attitude will vitiate the result. If he asks the question after being seated from a standing posture or *vice versa*, the result will be good. If he asks about one's health standing near an elephant or horse, good result should be predicted.

The sight of a man suffering from piles, and the sight of blood forebode evil. If he holds the nose by the right hand the result is vitiated. The sound created by strangulation is also bad. If again the soles of the feet be joined together in preparation for a game etc. the result is vitiated. If he touches the ear first and by the same hand touches the nose also, death should be predicted. Squeezing the eyes, quick breath, asking while answering calls of nature, are all bad. Eating sweets, sight of an old lady behind him, unsolicited advice, and frightful words are equally bad premonitions. If the person who has his hands folded behind his back but drops them while asking the question, then too death is indicated. If the person questions assuming *swastikasana*, or has smoke in his possession then too result is vitiated.

The sight of germs, cat, dog, nocturnal animals and birds, donkey, atheist, blind and deaf persons are all bad. The raising of the leg, drawing lines with the toe or the hand are also bad.

The passage of another person between the emissary and the practitioner is indicative of bad result. Should the question have reference to some form of help, it will not materialise.

Athletic behaviour on the part of the messenger, looking sideways, forgetfulness, being beaten, sleepiness, letting lose the hair, doing other unholy acts like weeping, being waylaid, asking while shaving or undressing, breaking some stick or vessel, running, performing sacrifice, folding the hands or legs, begging, scratching with the nails, taking oilbath, being ill; asking in the midst of an inauspicious conversation, holding lethal weapons, straw, fishing net, shoes, broom, pestle; asking while in an angry, sorrowful or weak mood; looking at the lamp; wearing torn clothes and red flowers—all these are indicative of bad result.

Other types of questions should be answered as indicated below:—

Questions relating to child-birth: If any one starts off of his own volition or some other action is spontaneously seen suggestive of birth, then should safe delivery be predicted.

Questions relating to chances for issues: Penholder or pen, books, anything to do with school children, children's ornaments or children themselves: the sight of these at the time of the question should confirm that children will be born.

Questions relating to marriage: Voluntary sight of materials for marriage functions should indicate quick marriage. If among the spectators a man goes apart from beside a girl, then marriage will not take place. If you see anyone toying with holes, then something will be wrong with the girl to be married. If at the time of the query some one accidentally comes in, the direction of his arrival should indicate the direction in which the marriage will take place.

Questions relating to journey: The sight of gold, fruits etc. will indicate financial gain. Pot filled with water, lizard, bright sky, sight of fire, sight of learned Brahmin, sight of king, cat on the left, coughing behind the back—these too are indicative of happy results. Cry of distress, sneeze, falling of a tree, tearing of garments or shoe, failing of light, breaking of pot full of water, obstructions of all kinds—these are indicative of adverse result.

The number of places occupied by the questioner from the time of his seeing the practitioner to the actual time of questioning denotes the days within which the result of a question will materialise.

PRACTITIONER

The practitioner should as far as possible identify his own immediate experiences like eating, sleeping etc. with that of the questioner or the question itself. He need have no doubts about this. As far as other *cheshtas*

are concerned all the foregoing apply to him equally with this difference—the sides should be changed. The right side of the emissary is equivalent to the left side of the practitioner—the results in each case being the same.

THE LOOKER-ON

If at the time of a question which bears on the health of an individual, a bye-stander has his hand held aloft in the air, then death should be predicted. Not the hand of the practitioner.

If he looks up or be seated in the South-East or Southern direction and takes part in the conversation, then death should be predicted. The killing of any living creature, breaking of inanimate things, pulling of hair on the part of the looker-on or the emissary—these are indicative of adverse result.

There are any number of *cheshtas.* It is not possible to recount them all. I have only given a few. The clever practitioner should, by circumspection, notice any actions that take place and translate them correctly on lines indicated.

The above may appear superstitious to the modern mind; according to exponents of this system, these signs are definite and calculated indications made by God, as explained already and reaffirmed below:

क्लृप्ते फले स्वयं धात्रा प्रत्ययाय प्रकल्पितम् ।

These *cheshtas* and their meanings are part and parcel of the Kartikeyan system of hand-reading.

CHAPTER III

EXAMINATION OF BREATH

For the attainment of Yoga the following eight steps have been prescribed. They are; *yama*, *niyama*, *asana*, *pranayama*, *pratyahara*, *dharana*, *dhyana* and *samadhi*. The relative verse is given below:

यमनियमावासनप्राणायामौ ततः परम् ।
प्रत्याहारं धारणाख्यं ध्यानं सार्धं समाधिना ॥

The rules governing the practice of *pranayama* with which alone we are concerned in this chapter are given in the following verse:

इडयाऽऽकर्षयेत् वायुं वाह्यं षोडशमात्रया ॥
धारयेत्पूरितं योगी चतुःषष्ट्या च मात्रया ।
सुषुम्णा मध्यगं सम्यक् द्वात्रिंशन्मात्रया शनैः ॥
नाड्या पिङ्गलया चैनं रेचयेद्योगवित्तमः ।

Prana should be inhaled by the *nadi* called Ida in sixteen *matras; prana* so inhaled should be filled in sixty-four *matras* by the *nadi* called Sushumna; it should be slowly exhaled by the *nadi* Pingala in thirtytwo *matras.*

For practical purposes *prana* should be identified with the atmospheric air we breathe. A *matra* is a unit of time roughly equivalent to two seconds.

The importance of *pranayama* will become apparent if we know that human life, according to yoga *sastra* is calculated in terms of breath. The longer the duration of each breath the longer will be one's life in terms of the solar calender. *Nadis*, it is enough to know, are some sort of medium by which the process of *pranayama* is carried out internally.

The *nadis* are located in the body as follows :

इडा वामे स्थिता नाडी पिङ्गला दक्षिणे मता ।
तयोर्मध्यगता नाडी सुषुम्णा वंशमाश्रिता ॥

Ida by which inhalation takes place is situated on the left of the human system. Pingala is situated on the right side and Sushumna in the centre of the spine. We are not concerned here with identifying them with known physiological parts of the body.

Although we inhale by both the nasal orifices and exhale by both of them, the actual, process takes place along the single track in cyclic order.

While exhaling, if you examine the intensities with which air comes out of both the noses, you will more often than not notice a difference. Sometimes the left one will give out air with greater intensity, or more air; at others the right one; and rarely equally in both. If you hold the back of your hand near the mouth you will easily distinguish them. *Pari passu* when the left nose gives out more air, it is to be understood that *prana* is travelling along the left side, or Ida; similarly when the right nose does it, *prana* is situated on the right side or along Pingala. When the intensity is equal in both, *prana* will be moving along the centre.

All that we are concerned in this chapter is to be able to locate *prana* at a given moment, whether it is situated on the left or right or in the middle. That we have learnt now. We shall now proceed to learn the interpretation of *prana* when it is situated on the right side or the left side etc.

Normally, it is said, *prana*, in the case of human beings, travels for the most part on the right side on Sundays, Tuesdays and Saturdays, and largely on the left on the remaining days. This does not preclude the possibility of its being otherwise. For small periods of

time it may travel on the opposite side or even Sushumna.

It has been said:

व्यायामं शयनं क्रूरं षट्कर्मादिकसाधनम् ।
तानि सिध्यन्ति सूर्येण नात्र कार्या विचारणा ॥
भोजनं मैथुनं युद्धं फलपुष्पग्रहं तथा ।
कुर्यात् क्रूराणि कर्माणि वायौ दक्षिणसंश्रिते ॥
यात्राविवाहकर्माणि शुभकर्माणि यानि च ।
तानि सर्वाणि कुर्वीत वामे वायौ तु संस्थिते ॥

Again

ऊर्ध्वभागस्थितो यर्हि तत्र कार्यं न चर्यताम् ।
क्रीडार्थं च तटाकादि कार्यसम्पादनाय च ॥

When *prana* travels along the right side violent acts like physical exercise, sleeping, eating, sex-act, war, flower-gathering etc. and auspicious acts like marriage, travel, digging tanks should be done only when *prana* travels along the left.

उभयोः पुटयोश्चेत् स्याद् यात्रा कार्या न तत्र हि ।

When *prana* travels along sushumna, too, journeys should not be undertaken.

LONGEVITY ETC.

When a question relates to the health of a person who is seriously ill, the following rules should be observed for prediction:

देवे दक्षिणभागगेऽथ पुरुषे रोगातुरं दक्षिणे
स्थित्वा पृच्छति पृच्छकः सपुरुषो जीवत्यरोगश्चिरम् ।
वामायान्तु रुजाकुलीकृततनौ वामाश्रिते चेश्वरे
वामे पृच्छति चेत् स्थिता गतगदा वामा चिरंजीवति ॥
देवगते पृच्छति वामभागं स्थित्वा नरो दक्षिणतो यदीह ।
व्यत्यासतोऽस्मादपि कृच्छ्रसाध्यं वदन्ति सन्तः खलु रोगजातम् ॥

Should the questioner be a male and he be on the right side of the practitioner and *prana* too travels on the right side of the practitioner, the patient will recover and live long thereafter. Should it be a woman who asks the question and she be on the left side when *prana* of the practitioner travels on his left, then too auspicious result should be predicted. If the questioner happens to be on the side opposite to *prana* difficulty in recovery should be envisaged. In short, favourable result depends upon harmony in the matter of sides among *prana* of the practitioner, side of the questioner and the latter's sex.

Any number of questions are answered correctly by this method by experts. Indeed there are a hundred and one uses for and applications of *prana* which are beyond the scope of this work. The reader is referred to standard text-books on *prana* or *swara sastra* for a fuller treatment of *prana*.

Chapter IV

VARNA AND OTHERS

Among the six-fold handmaids mentioned earlier in this work we have so far explained four and the remaining two we shall presently learn.

The fifth expedient is *varna.* By *varna* is meant colour of the *rekhas.* It is said that the body emits five different colours out of it. To wit:

वर्णः पञ्चप्रकारस्तु शरीरे विनिवर्त्यते ।
रेखानुरूपताऽस्य स्यान्नियमाश्च तदन्तिके ॥

We have noticed earlier* that normally the colour of the *rekhas* should correspond to the colour of the skin. Exceptions have been mentioned then and there. When you examine the hand of a person, you can tolerate upto four different colours on the hand, the fifth one invariably indicating the coming end. This colour distinguishment may appear ticklish in the beginning but careful examination and long practice will convince the reader of its truth.

The importance attached to colour of *rekhas* on the hand in the Indian system precludes examination of the hand at times except in the morning before noon, since it is apt to be abnormal at other times. Secondly, natural light is absolutely essential. Thirdly, physical examination of the hand, preferably with visual aids like magnifying glass, is necessary, hand-prints being poor substitutes.

If the hand is washed with soap before examination, it should be allowed to dry and some time should be given for the natural secretions to well up for purposes

* Cf. *Palmistry for Pleasure and Profit.*

of correct diagnosis. The hand should on no account be smeared with powders nor touched with pencil ends.

AROOD

We now come to the last but most resourceful of the aids, *arood*. This is called horary astrology by the western writers. Volumes have been written on this subject. We are however going to touch only the fringe of the subject in this chapter. In order to take advantage of *arood*, we have to find out a base to proceed, otherwise called *lagna*. Basing on this *lagna* any question can be answered in conjunction with the broad indications of the lines on the hand. Indeed these handmaids are made use of only to determine minute points like smaller periods of time, immediate future etc.

The base can be found from a number of sources. The first of them is described in the following verse:

(a) मुखंवास्यगळस्कंधे हृदयोदरपृष्ठतः ।
गुह्योरुजानुजंघौ च पादौ मेषादिप्रक्रमात् ॥

During the question time if the person touches any one of the following parts of the body—mouth, nose, throat, shoulders, chest, stomach, back, privy, thighs, knees foreleg, and feet—*lagnas* from Mesha should be said to have risen in the natural order.

(b) यत्र स्थित्वा स्वयं पृच्छेत् सोयं लग्न उदाहृतः ।
यदि वा पतति तद्दृष्टिः सोयं लग्न उदाहृतः ॥

The direction from which the questioner puts his question, casts his glance or puts up his hand for examination will determine the *langa* or the base. The following are the *lagnas* and their directions: East—Mesha, Vrishabh; South-East—Mithun; South—Karak or Sinh; South-West—Kanya; West—Tula, Vrischik; North-West—Dhan; North—Makara, Kumbha; North-East—Meen. The alternatives should be eliminated by the swing to the right or left of the actual line of the direction.

There are several others like colour, asking the person to touch a *rasi* and asking for a number, from all of which *lagna* can be derived and the result devined in the usual manner. For fuller treatment of this subject standard text-books on the subject should be studied.*

TIME FACTOR

It should have been possible for the intelligent reader to have noted the time indicators in the various significators described. Should, however, he be not quite satisfied with any, the following methods are recommended.

(a) That figure or time which spontaneously enters his mind or rises to his lips at the time of his cogitation, should be taken to provide the answer. It may appear arbitrary; but that is the way God helps. He should proclaim the figure with confidence.

(b) The place where the practitioner saw the questioner first during the interview should be marked and measured in inches. If it exceeds ten, ten should be deducted from it and the resulting figure will provide the suitable base for predicting in a suitable manner. If less than ten, it should be taken as it is.

(c) The number of persons gathered at the time of the interview should be counted and if it exceeds five, five should be subtracted and the remaining figure will provide the base.

(d) The duration of the interview till the particular time should also provide a suitable base.

(e) From the time you start cogitating till your eyes come across a white object will also provide a base for calculation.

* Cf. *Everyday Astrology*.

CHAPTER V

LONGEVITY

गणाधिपं प्रणम्याथ सर्वज्ञं सर्वदर्शनम् ।
पूर्वमायुः परीक्षेत पश्चात् लक्षणमादिशेत् ॥ १ ॥

जघन्यं नवति प्रोक्तं मध्यमंतु शतांगुलम् ।
अष्टोत्तरशतं यस्य रूपं उत्तमलक्षणम् ॥ २ ॥

पंचदीर्घम् चतुर्ह्रस्वं पंचसूक्ष्मं षडुन्नतम् ।
सप्तरक्तं त्रिगंभीरं त्रिविस्तीर्णम् प्रशस्यते ॥ ३ ॥

बाहुनेत्रान्तरं चैव हनूनासा विशेषतः ।
स्तनयोरन्तरं चैव पंचदीर्घम् प्रशस्यते ॥ ४ ॥

ग्रीवाप्रजननं पृष्ठं यस्य जंघा विशेषतः ।
ह्रस्वानि यस्य चत्वारि पूजामाप्नोति मानवः ॥ ५ ॥

सूक्ष्माणि अंगुलिपर्वाणि केशदन्तंनखत्वचः ।
पंचसूक्ष्माणि येषां तु ते नराः दीर्घजीविनः ॥ ६ ॥

कक्षःकुक्षिश्च वक्षश्च घ्राणः स्कन्धो ललाटिका ।
सर्वभूतेषु निर्दिष्टं उन्नतं षट् प्रशस्यते ॥ ७ ॥

पादपाणितले रक्ते नेत्रे अपि नखानि च ।
तालु जिह्वाऽधरोष्ठंच सप्त रक्तं प्रशस्यते ॥ ८ ॥

स्वरः सत्वंच नाभिश्च त्रिगंभीरं प्रशस्यते ।
उरश्शिरो ललाटंच त्रिविस्तीर्णं प्रशस्यते ॥ ९ ॥

मुख्यं तु ऊर्ध्वं शरीरस्य तत्रापि मुखमुच्यते ।
तत्रापि नासिका श्रेष्ठा श्रेष्ठे तत्रापि चक्षुषी ॥ १० ॥

वर्णात्परतरः स्नेहः स्नेहात्परतरः स्वरः ।
स्वरात्परतरः सत्वं सर्वं सत्वे प्रतिष्ठितम् ॥ ११ ॥

* उरो विशालो धनधान्यभोगी शिरो विशालो नृपपुंगवश्च ।
कटी विशालो बहुपुत्रदारः विशालपादस्सततं सुखीस्यात् ॥ १२ ॥

अकर्मकठिनौ हस्तौ पादौ चाध्वनि कोमलौ ।
यस्य पादौ च पाणी च तस्य राज्यं विनिर्दिशेत् ॥ १३ ॥

वामहस्तेतु नारीणां पुरुषाणां तु दक्षिणे ।
चिह्नानि रूपयेत् धीमान् समुद्रवचनं यथा ॥ १४ ॥

मणिबन्धगता रेखाः तिस्रः करतलेगताः ।
राज्यकारण मित्याहुः समुद्रवचनं यथा ॥ १५ ॥

अनामिका पर्वमतिक्रमेद्धि चेत्
कनिष्ठिका वर्षशतं स जीवति ।

समे त्वशीति विंषमेतु सप्तति
यँवार्धहीने खलु षष्टिमादिशेत् ॥ १६ ॥

अधः कनिष्ठिकायास्तु यस्य रेखाद्वयं भवेत् ।
तस्य भार्याद्वयं विद्यादेकामेकं क्रमेण तु ॥ १७ ॥

कनिष्ठांगुलिमूलात्तु रेखा गच्छति तर्जनीम् ।
अविच्छिन्ना विवर्णा चेत् शतमायुर्विनिर्दिशेत् ॥ १८ ॥

कनिष्ठांगुलिमूलात्तु रेखा गच्छति मध्यमाम् ।
अविच्छिन्ना विवर्णाचेत् अशीत्यायुर्विनिर्दिशेत् ॥ १९ ॥

कनिष्ठांगुलिमूलात्तु रेखा गच्छत्यनामिकाम् ।
अविच्छिन्नाविवर्णाचेत् षष्ठिरायुर्विनिर्दिशेत् ॥ २० ॥

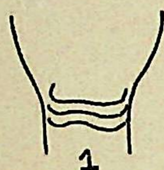
ललाटे यत्र दृश्यन्ते रेखापंचकमेवतु ।
अविच्छिन्ना विवर्णा चे च्छतमायुर्विनिर्दिशेत् ॥ २१ ॥

एतदेकैकमूनंचे दायुर्दशदशान्तरम् ।
अविच्छिन्नादिकं योज्यं द्वयं वघविधिस्स्वयम् ॥ २२ ॥

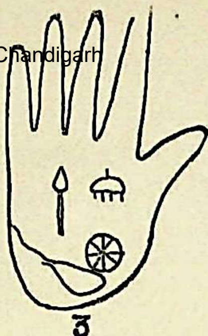
चक्षुः स्नेहेन सौभाग्यं दन्तस्नेहेन भोजनम् ।
त्वचः स्नेहेन शयनं पादस्नेहेन वाहनं ॥ २३ ॥

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* शिरो विशालो धनधान्यसंयुतो ह्युरो विशालोऽप्यपराजितश्च ।
कटी विशालो बहुपुत्रभोगी विशालपादाः सुखिनो भवन्ति ॥

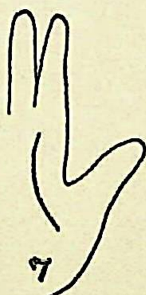


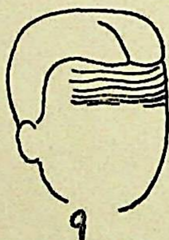


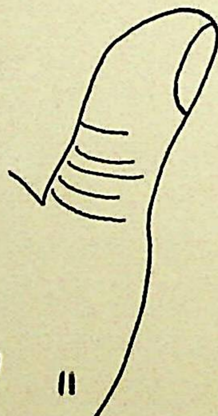


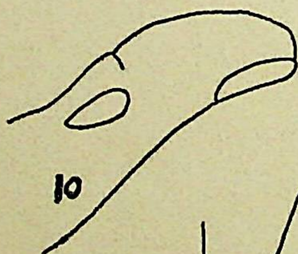




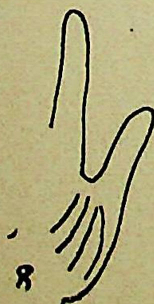


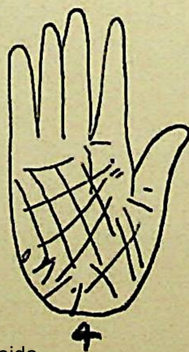












See next page bottom for description)

ज्येष्ठांगुलितले यस्य चतुरेखाः प्रवर्तिताः ।
आढ्यः श्रेयान् यशस्वी स्यात् सुखी चैव सदा भवेत् ॥
मत्स्ये शतं विजानीयात् मकरेतु सहस्रकम् ।
पद्मे कोटिविनिर्दिष्टं शङ्खे कोटिसहस्रकम् ॥ २४ ॥

अंकुशं कुण्डलं चक्रं मयूरं चापि दृश्यते ।
यस्य पादे च पाणौ च तस्य राज्यं विनिर्दिशेत् ॥ २५ ॥

अंगुष्ठोदरमध्येतु यवो यस्य विराजते ।
उत्पन्नभोज्यभक्ष्यश्च सानन्दं सुखमेधते ॥ २६ ॥

अंगुष्ठमूलादारभ्य रेखा गच्छति मध्यमाम् ।
उत्पन्नभक्ष्यभोज्यश्च स नरः सुखमश्नुते ॥ २७ ॥

अंगुष्ठमूलप्रभवास्तु रेखाः पुत्रो बृहत्यः प्रमदास्तु सूक्ष्माः ।
अच्छिन्नदीर्घा परमायुषस्ते स्वल्पायुषः छिन्नबृहत्प्रमाणाः ॥ २८ ॥
अस्वेदिनौ मृदुतरौ कमलोदराभौ ।
श्लिष्टांगुली च चरणौ तनुगूढगुल्फौ ।

रक्तौ सिराविरहितौ मृदुताम्रदीर्घौ
कूर्मोन्नतौ च चरणौ मनुजेश्वराणाम् ॥ २९ ॥

एकरोमा भवेद्राजा द्विरोमा पण्डितो भवेत् ।
त्रिरोमा चतुरोमा वा स्वल्पायुरधनो भवेत् ॥ ३० ॥

बहुरेखो बहुक्लेशी स्वल्परेखस्तु निर्धनः ।
रक्तांगो धनमाप्नोति शुक्लांगो प्रेष्यतां व्रजेत् ॥ ३१ ॥

रेखायाः प्रतिरेखायाश्च जायन्ते यत्र रूपिणः ।
अपमृत्युर्भवेत् तासां रेखामानेन निर्दिशेत् ॥ ३२ ॥

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1. (Sloka: 15) 2. (Yava) 3. (Sloka: 25) 4. (Sloka: 32)
5 (Sloka: 17) 6. (Sloka: 18) 7. (Sloka: 25) 8. (Sloka: 28)
9. (Sloka: 21) 10. (Sloka: 26) 11. (Sloka: 24) 12. (Sloka: 26)

1. Salutations to Lord Ganesa the all-knowing and all-seeing. First longevity should be examined and thereafter details about life based on marks should be foretold.

2. The height of a person is of a low order when it is ninety *angulas*, medium when hundred, but meritorious when a hundred and eight.

Note:—By *angula* is meant the width of a finger

3. Of the parts of a male body five should be long; four short; five smooth; six high; seven red; three deep and three broad.

4. Hands, white of the eyes, cheek, nose and the space between the breasts these five are praiseworthy if they are longish.

5. Neck, privy, back, the foreleg—these four bring respect to men when shortish.

6. Phalanges, hair, teeth, nail, skin—these five make a man long-lived if they are smooth.

7. The waist, abdomen, chest, nose, shoulders, forehead—these six are praiseworthy in all beings if they are high.

8. The palm, sole, eyes, nails, palate, tongue, the nether lip—these seven are praiseworthy if they are red in colour.

9. Breathing, character, the navel—these three are praiseworthy if they are deep. Chest, head and forehead are praiseworthy when broad.

10. Of the body the upper portion is important; there too the face; in the face the nose is important; more important than the latter are the eyes.

11. Complexion is important. But oily skin is more desirable. More valuable is a rich and deep breath. But vitality is of higher denomination than even breath. All are included in vitality.

12. A broad chest will make a man enjoy wealth and possess horticultural lands; the person with broad head will be a prince among kings; broad hip or hind parts will give many children and wives; large feet will give uninterrupted comfort.

13. Soft hands not accustomed to work, and feet too slender to walk—these indicate a king (person of affluent circumstances).

14. The learned man should examine the left hand of women and the right hand of men for marks which should be interpreted, according to Samudra's dictua.

15. If three lines be found on Manibandha (wrist), and if they tend towards the palm, they confer kingship on the owner, according to Samudra.

16. If the little finger extends beyond the top joint of the ring finger, longevity is a hundred years. If it is equal in height to the top joint of the ring finger, age is ninety. If it stops slightly below that joint, age is seventy. If it stops by half a *Yava* below the joint, he lives for sixty years only.

17. If at the base of the little finger two clear lines be found it indicates two wives for the owner, one after the death of the other.

18. If a line starting from the base of the little finger reaches (horizontally) up to the index finger without break or change of colour, a hundred years of life should be predicted.

19. If the same line extends upto the middle finger without flaws like breaks and decolouration, ninety years of life should be predicted.

20. If the same line however reaches the ring finger only without flaws like breaks and decolouration, sixty years of life should be predicted.

21 & 22. If five clear horizontal lines be found on the forehead, without breaks or decolouration, a hundred years of life should be predicted. Shortage in the number of lines would indicate that life will be short by ten years per line. In this calculation only uncut lines should be considered. If two lines only are to be found then self-immolation should be predicted.

23. Shining eyes indicate great domestic happiness; shining teeth denote enjoyment of excellent food; shining skin indicates comfort derived from bed and shiny feet denote possession of vehicles.

24. If four clear lines be found on the thumb, the person will be blessed with virtues, famous and live comfortably always. If there be a formation of a fish the above results will become a hundredfold and if there be a formation of a crocodile, a thousand-fold. A lotus formation will make a crore of times and a conch will confer a thousand crore times.

25. Person on whose palms and soles the following formations are seen will become a king: spear, *Kundala* (ear-drop), the *chakra* (the wheel), or the peacock.

26. If there shines a formation of a *Yava* at the middle of the thumb, that person will enjoy luxurious food and edibles.

27. The same will be the result if a line starting from the base of the thumb reaches upto the middle finger.

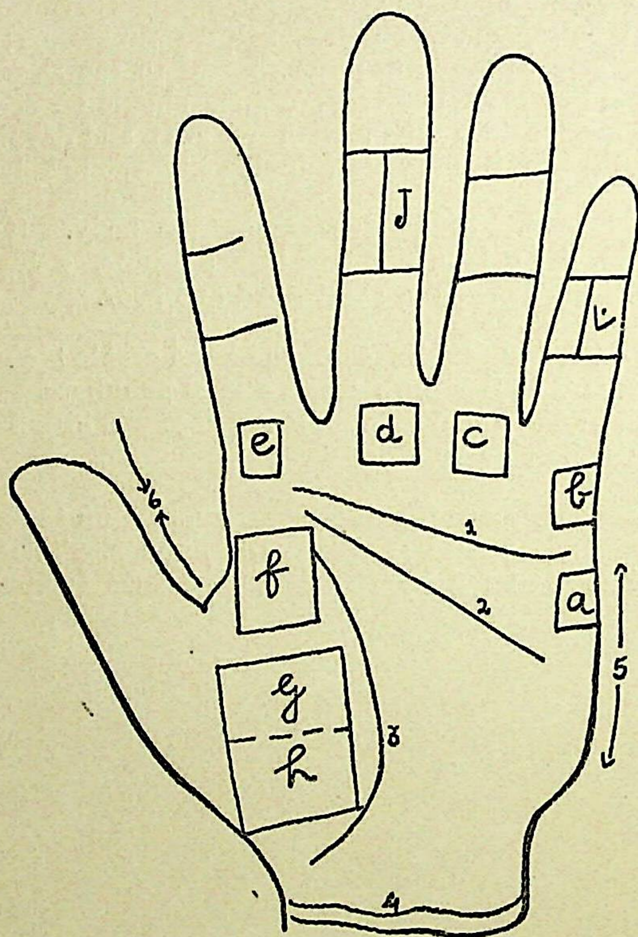
28. The lines emanating from the foot of the thumb indicate children. The thicker ones represent boys and thinner ones girls. Uncut and long ones show long life and cut lines show short life to them. Following

is a description of the best among men: the palm and the sole should be dry, soft to the touch; lips should resemble the lotus; the fingers in the hand and foot should be close together; ankles should be slender without protrusion; flush with redness and devoid of veins; soft, brown, long feet, uppish like the tortoise.

29. Examine the hair roots on the body. If they are single, the person will be a king; double, a learned man; in threes or fours, short-lived and poor.

30. Too many lines on the hand create too many anxieties. Too few lines make a man penniless. Reddish colour body makes a man wealthy. Whitish ones will confer bondage.

31. Where one line intersects another on the palm, serious illness or accident will happen. The time should be calculated by the usual measure (elephant's hair).



1. Bandha Rekha.
2. Bandha Rekha.
3. Atma Rekha or Rohini.
4. Mani-Bandha Rekha.
5. Karabha. 6. Mandalakara.
a. Dharma Sthana.
b. Jaya Sthana.
c. Vidya Sthana.
d. Mathru Sthana.
e. Pithru Sthana.
f. Satru Sthana.
g. Brathru Sthana.
h. Bandhu Sthana.
i. Putra Sthana.
j. Putrasankhya Sthana.

CHAPTER VI

GEOGRAPHY OF THE HAND

अथ हस्ततलस्थानि स्थानानि च वदाम्यहम् ।
क्रमात्तत्र गतारेखा रोहिण्याद्याः फलैस्सह ॥ १ ॥

1. I shall now indicate *sthanas* and lines from Rohini that are found on the palm in their order, along with their interpretations.

मणिबन्धादूर्ध्वभागं बन्धरेखान्तमुच्यते ।
स्थानं तिर्यक्तु करभोरोहिण्यो रन्तरालकम् ॥ २ ॥

2. That portion which is bounded by *Manibandha* below and Bandha rekha above and Karabha and Rohini on the sides is known as *Sthana*.

मणिबन्धो दोस्तलयोः सन्धिरित्यभिधीयते ।
अत्र तत्स्थानगा रेखा परितः कटकाकृतिः ॥ ३ ॥

3. Manibandha is the junction where the forearm meets the palm and is known as *Sandhi*. The rekha that encircles the hand at *Sandhi* is known as *Manibandha rekha*.

सैषा स्याच्छृंखलाकारा यदिविद्याप्रदा नृणाम् ।
तत्र तावत् बन्धरेखाद्वयमस्ति तले द्वयोः ॥ ४ ॥

4. If she is of a chain formation, she bestows great learning on men. On both the palms are to be found two *Bandha Rekhas*.

एका तिर्यक् पितृस्थानपश्चिमस्थानतः स्फुटा ।
उत्तराभिमुखी धर्मस्थाने यान्तीव संस्थिता ॥ ५ ॥

5. One goes horizontally below Pithrusthana coursing towards Dharmasthana. She will be clearly formed.

अन्या तु करभाद्धर्मजाययोरन्तरं गता ।
मातापित्रोः स्थानमध्यं गच्छन्तीव व्यवस्थिता ॥ ६ ॥

6. The other is from Karabha Sthana and falling between *Dharma* and *Jaya* (wife) Sthanas, proceeds as though destined to go between *Mathru* (mother) and *Pithru* (father) *Sthanas.*

बन्धरेखास्तु केषांचिद् दृष्टास्त्वनियतास्तले ।
मणिबन्धादाकनिष्ठं करस्य करभो बहिः ॥ ७ ॥

7. In the case of some, Bandha rekhas may be found anywhere on the hand between Manibandha and the little finger. Where the palm ends below the little finger (the edge) is known as *Karabha.*

धर्मस्थानं तु करभे तिर्यगंगुलमात्रकम् ।
जायास्थानं तदूर्ध्वं स्यात् प्रायशस्त्वाकनिष्ठकम् ॥ ८ ॥

8. *Dharma Sthana* is situated on the Karabha and is about one *angula* in extent. *Jaya Sthana* is above it and often extends till the little finger.

बन्धरेखाऽनामिकयोः कनिष्ठामध्ययोस्तथा ।
अन्तरालं तु मुनिभिः विद्यास्थानमुदाहृतम् ॥ ९ ॥

9. The pad below the ring finger, above Bandha rekha and bounded on either sides by the little and the middle fingers is called *Vidya Sthana*, by the sages.

अधस्तु मध्यमामूलं तथा तर्जन्यनामयोः ।
यदन्तरालं तत्प्रोक्तं मातृस्थानं मनीषिभिः ॥ १० ॥

10. Similarly the pad below the middle finger bounded by the ring and the first fingers and Bandha rekha is called *Mathru Sthana* by the wise.

ऊर्ध्वं तु बन्धरेखायाः तर्जनीमूलतोऽप्यधः ।
प्रोक्तं पितृस्थानमिति व्यासाद्यैस्तत्ववेदिभिः ॥ ११ ॥

11. The pad below the first finger above Bandha rekha is called *Pithru Sthana* by sages like Vyasa.

आपितृस्थानरोहिण्योरारभ्य अंगुष्ठमूलतः ।
अन्तराले निम्नभागः शत्रुस्थानमितीरितम् ॥ १२ ॥

12. The depression below Prithru Sthana and Rohini upto the foot of the thumb, is called *Sathru* (foe) *Sthana*.

अंगुष्ठमूलतः पश्चान्मणिबन्धाच्च पूर्वतः ।
दक्षिणे चात्मेरखायाः यो देशः प्रोन्नताकृतिः ॥ १३ ॥

तन्मध्यतः पूर्वभागो भ्रातृस्थानमितीरितम् ।
तथा पश्चिमभागस्तु बन्धुस्थानमिति स्मृतम् ॥ १४ ॥

13. & 14. The pad bounded on the sides by the thumb, Manibandha and Atma Rekha is a composite place. The upper half of this region is called *Brathru* (brothers) *Sthana*. And the nether half *Bandhu Sthana* (relatives).

कनिष्ठामध्यमापर्वपार्श्वमध्यान्तरालकम् ।
पुत्रस्थानं च तस्याधः पर्वपार्श्वान्तरालकम् ॥
भ्रातृपुत्रस्थानमितिप्रोक्तं व्यासादिभिः पुरा ॥ १५ ॥

15. The left half of the middle phalange of the little finger has been described as the *Putra Sthana* and the parellel place in the nether phalange of the same finger is called *Brathru-Puthra* (nephews) *Sthana*, by Vyasa and others of yore.

मध्यमाया मध्यपर्ववामपार्श्वान्तरालकम् ।
पुत्रसंख्यास्थानमिति तत्प्रोक्तं पूर्वसूरिभिः ॥ १६ ॥

16. The left half of the middle phalange of the middle finger contains the number of children one will have and so is called *Putra Sankhya Sthana*, by learned men of old.

आपितृस्थानमंगुष्ठमूलात् पार्श्वं तलस्य यत् ।
मण्डलाकारमित्युक्तं स्थानं स्कन्दादिभिः पुरा ॥ १७ ॥

17. The edge of the palm from the foot of the thumb to Pithru Sthana is called *Mandalakara* By *Skanda* and others for a long time.

तर्जनीमध्यमानामकनिष्ठामूलतोऽप्यधः ।
अस्पृष्टबन्धसंज्ञं तत् तलोर्ध्वस्थानमितीरितम् ॥ १८ ॥

18. That long portion below all the four fingers and above Bandha rekha is called *Aspahashta bandha.*

अंगुलीनां सन्धयः स्युः त्रीणि त्रीणि दशस्वपि ।
तदन्तराळत्रितयं पर्वसंज्ञं विदुर्बुधाः ॥ १९ ॥

19. There are three *Sandhis* in each of the ten fingers at the joints. Learned med call the space bounded by them as *Parvas* (phalanges).

पूर्वसन्धि समारभ्य प्रथमं पर्वचोच्यते ।
द्वितीयसन्धिपर्यन्तं पर्वचापि द्वितीयकम् ॥ २० ॥

तृतीयसन्धिपर्यन्तं तस्मात् पर्वतृतीयकम् ।
अंगुल्यग्रान्तमित्येवं पर्वाणिस्युः पृथक् पृथक् ॥ २१ ॥

20. & 21. The Parva nearest to the hand is called the first, the middle one second and the top-most the third Parva.

आद्यद्वितीयसन्ध्योश्च मध्ये सन्धि प्रकल्पयेत् ।
अंगुष्ठस्यापि चेत्येवं त्रीणि त्रीणि समीरितम् ॥ २२ ॥

22. In the case of the thumb also three distinct Parvas should be counted by imagining a Sandhi between the two that are actually there.

पर्वाणि सन्धयश्चापि शास्त्रेस्मिन् क्रौञ्चभेदिना ।
उक्तान्येवं दोस्तलस्यस्थानानि प्रयशो मया ॥ २३ ॥

23. In this manner Parvas and Sandhis have been described by Crownchabhedin (Kartikeya) and I have followed the same for the most part in this work.

CHAPTER VII

LINES ON THE RIGHT HAND

इदानीं तद्गतानांच रेखादीनां समासतः ।
स्वरूपं तत्फलंचापि प्रवक्ष्यामि यथाश्रुतम् ॥ १ ॥

वेद्येषु आयुः पुरावेद्यं तस्मात्प्रथम मुच्यते ।
अयुर्निदानभूतायाः रोहिण्याः साधु लक्षणम् ॥ २ ॥

१. रोहिणी

रोहिणी मणिवन्धात्तु तल्मूलस्यमध्यतः
आतर्जन्यन्तगा रेखा तत्समो वर्णएववा ॥ ३ ॥

तद्वान्नरः शतायुस्स्यात् यत्र यत्राऽन्तराऽन्तरा ।
छेदोऽपमृत्युं व्याध्यादीन् तत्र तत्र वदेद् बुधः ॥ ४ ॥

तथैवोभयतः छिन्ना रेखयाऽस्वसमानयाः ।
तद्वतः प्रायशो मृत्युः तस्मिन्वयसि निर्दिशेत् ॥ ५ ॥

तद्वर्णविनाशोपि यत्र तत्र मृतिं वदेत ।
यदि वा रोहिणीमूलादधो वक्राश्च काश्चन ॥ ६ ॥

रेखा स्युः पुरुषः तद्वान् चिरजीवी भविष्यति ।
आमूलाग्रंतु रोहिण्याः स्वगुरूक्तेन वर्त्मना ॥ ७ ॥

वालरोमणा कुंजरस्य क्रमात् तिर्यग्गतेन तु ।
एकैकनापि चैकैको ज्ञेयस्संवत्सरो बुधैः ॥ ८ ॥

रोहिण्यां सर्षपाकारं सुसूक्ष्मभं वस्तु किंचन ।
आभाति तद्वतः पुत्रः स्यात् तस्मिन्वयसि ध्रुवम् ॥ ९ ॥

तस्यां कलंकाकृतिश्चेद भिशस्तो भवेन्नरः ।
प्रमाणं वत्सरस्यैवं गजरोम्णा समीरितम् ॥ १० ॥

किंच षण्मासदिवसमुहूर्तदिननाडिकाः ।
ज्ञेया स्ततोऽप्यशक्तिःश्चेत् प्रेक्ष्यस्य प्रेक्षकस्यच ॥ ११ ॥

तटस्थस्य च चेष्टाद्यैः ज्ञातुं शक्यं मनीपिभिः ।
अस्याः तज्जन्मनिकृतपुण्यपापानुरूपतः ॥ १२ ॥

वृद्धिह्रासौ स्यतः तस्मात् रोहिणीति निगद्यते ।
तामेनां आत्मरेखेति जगुः केचित् मनीषिणः ॥ १३ ॥

आयुस्संसूचिनी नृणां आयुरात्मायतस्ततः ।

I shall now describe summarily the lines that are to be found on the hand, their shape and their meanings, as revealed by the sages.

Among things to be known longevity is the first and so I shall first of all describe in detail the line Rohini which determines one's life.

R 1. ROHINI

Rohini starts from Manibandha, passes through the centre of the palmar base and goes right upto the end of the index finger. It is reddish in colour. A person with such a flawless line lives upto a hundred years. Wherever gaps are to be found on the line, the learned should predict calamities like serious illness or accident. If on both hands the line is split at the same place one should predict that death often overtakes at that age. If its usual colour be absent then also death should be predicted. If however downward lines proceed from the foot of Rohini in an unsettled career, such a person will live long. As taught by my preceptor, Rohini should be measured from end to end by the hair of an elephant's tail cross-wise, each measure being equivalent to one year-wise men should know this. If a bright mustard-like formation be noticed on Rohini, birth of a son will surely take place at that age. If however a dark spot be found likewise, he will become infamous at that age. The age should be determined as described already.

By the same means should be calculated half-years, days, *muhurthas* and *nadikas* (time) too. If that be not possible, they should be found from expedients like the *Cheshtas* of the person who examines the hand, the person whose hand is being examined or a by-stander. Her length being dependent upon one's merit or sins in the present birth, she is called Rohini (*Ruh* – to grow). Some learned men call the same line *Atma Rekha*. They call her so because life is the same as Atma.

Notes :—Stanza 13 utters a profound truth, namely the possibility of Rohini growing as well as decreasing in length. Obviously it implies that man can extend his life by force of character. This line corresponds to the Life Line.

२. पाशा

पाशसंज्ञा दोस्तलस्य मध्ये स्याद्वर्तुलाकृतिः ॥ १४ ॥
त्रैलोक्यं वशयेत्सैषा नाम्ना पाशाकृतिस्ततः ।

R 2. PASA

The line Pasa is circular and is to be found in the centre of the palm. She is capable of conquering, the three worlds. She derives that name by her shape.

३. बाला

बाला तु रोहिणीमूलात् किंचिद् दक्षिणतोऽपि वा ॥ १५ ॥
स्वर्णवर्णा मृदुस्पर्शा धर्मस्थानोन्मुखी स्फुटा ।

रेखा सा तद्वतो रत्नं जात्युत्कृष्टं प्रयच्छति ॥ १६ ॥
बाला वृद्धस्य बालत्वं सूचनी सायतस्ततः ।

R 3. BALA

The line Bala starts from the root of Rohini or a little towards its right and tends towards Dharma sthana. It will be of the golden colour; soft to the touch (oily). She bestows upon the owner a gem of the

highest quality. She is so called because even the aged will behave like youngsters.

४. मही

मही कनिष्ठिकामूले करभात्तलगामिनी ॥ १७ ॥

रेखाऽन्यरेखयामध्ये व्यवधानं विना स्थिता ।
तिर्यग्गता स्फुटा तद्वान् सर्वशास्त्रार्थविद्भवेत् ॥ १८ ॥

महीपतित्वदानाच्च महीत्युक्ता मनीषिभिः ।

R 4. MAHI

The line Mahi appears at the foot of the little finger, from the Karabha into the palmar surface. It should not be intercepted by other lines. It will be oblique in position and clear in outline. A person with such a line will know the meanings of all the Shastras. Since it also confers kingship, the line is called by that name.

Notes:—There is a small difference of opinion on this line. Another author is of the opinion that the effect will be true only when supported by other indications,

५. हृद्गतसत्वदा–जाया

बन्धरेखा महीसंज्ञा रेखयोरन्तरालके ॥ १९ ॥

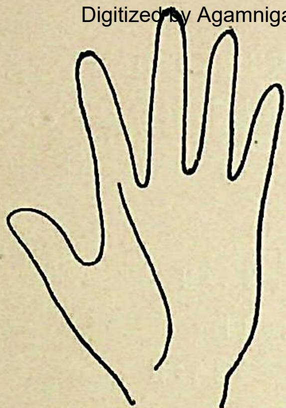
तिर्यग्गतास्तु यावत्यो रेखा हृद्गतसत्वदाः ।
तावत्स्थस्तस्य जायाःस्युः स्वैरिण्यो वा निरन्तरा ॥ २० ॥

जायारेखेति तामेनां वदन्त्यन्ये मनीषिणः ।
शुश्रूषा पुत्रसंप्राप्तिः सम्भोगादिसुखान्तरम् ॥ २१ ॥

जायाधीनं यतस्सर्वं तस्मात् हृद्गतसत्वदा ।

R 5. HRIDGATA-SATWADA OR JAYA

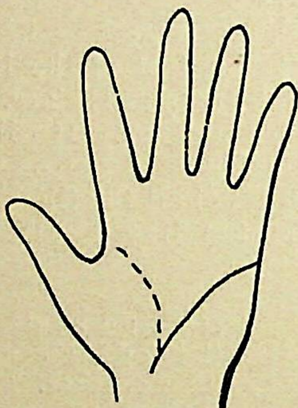
Those lines that are to be found between Bandha and Mahi rekhas and are oblique are called HRIDGATA SATWADA. Their number indicates the number of



R1



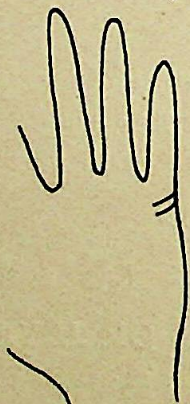
R2



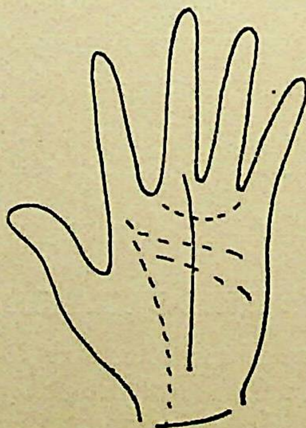
R3



R4



R5



R6

wives a man will have either temporarily or permanently. Other wise men call the same as Jaya (wife) rekha. Service, birth of son, pleasure or enjoyment, all being dependent on wife, the line is so called.

६. इन्द्रिरा

इन्दिरा मणिबन्धात्तु रोहिणीवामपार्श्वगा ॥ २२ ॥

ऊर्ध्वम् आवन्धरेखंस्यात् यद्वाचऽऽहाररेखकम् ।

आमध्यमांगुलंवा सा रेखा सर्वसमृद्धिदा ॥ २३ ॥

सैषाऽन्यरेखासंवधात क्वचित्मत्स्याकृतिर्यदि ।

आयु:श्रिय बुद्धिमत्वं आरोग्यं च प्रयच्छति ॥ २४ ॥

इन्दिरेत्युदिता सद्भिः श्रीपदत्वप्रसुचनात् ।

R 6. INDIRA

The line Indira starts from Manibandha and proceeds upwards, to the left of Rohini, till the Bandha rekha or Hara Rekha* (below middle finger) or even till the middle finger. It bestows all-round prosperity. If she takes the form of a fish by contact with another line, it gives longevity, wealth, learning and health. Being capable of giving the blessings of the Goddess of wealth the line is so called by the good.

Note:—This corresponds to the Fate Line.

७. पुंजिका

पुंजिकानामरेखाभिः पुंजीभूयव्यवस्थिता ॥ २५ ॥

धर्मस्थानात् अधोवक्राः बुद्धिस्यात् यौवनोदये ।

पुजीभूय व्यवस्थानात पुंजिकेत्युदिता बुधैः ॥ २६ ॥

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* R. 19.

R 7. PUNJIKA

Punjika is the name of a cluster of lines found in all manner below Dharma sthana. The effect of this line is to make the owner evil-minded at the commencement of his adolescence. She derives that name because of her appearance.

Notes :—Some authors say that the line will be found at the middle of the neather portion of the palm, the effect however being the same. Possibly it is equivalent to the net formation of lines in the Western system.

८. कन्धु

कन्धुस्यात्करभास्थाने धर्मस्थानसमीपतः ।
तर्जन्यभिमुखी तद्वान् अश्विभ्यामभिरक्षितः ॥ २७ ॥
सर्वदा रोगमाप्नोति कामिनीचेत् रतिं पराम् ।
रेखैषा कन्धुरित्युक्ता शिरोरोगप्रसूचनात् ॥ २८ ॥

R 8. KANDHU

The line Kandhu will be found on Karabha, near Dharma sthana tending towards the index finger. A person with this line will always suffer from illness, even if protected by the heavenly physicians. In the case of a woman, she will become gratified. Since it indicates illness of the head also, the rekha is so called.

Notes :—Some authors hold Dharmasthana proper to be the locale for this line. This line could be equated to the line of Liver of the West, but for the fact that Kandhu is meant to be a permanent line whereas the other is not.

९. कमला

कमला कपिलाकारा तलमध्योन्मुखी स्फुटा ।
इन्दिरायाः वामपार्श्वे प्रायशः तत्समाकृतिः ॥ २९ ॥
आयुष्करी श्रीकरी च नामतोऽत्र परिस्फुटः ।

R 9. KAMALA

Kamala is the name of the reddish vertical line at the centre of the palm towards the left of Indira and which is often equal in length to Indira. It is clear from the name that she will give the owner long life and immense wealth.

Notes: This line corresponds to the Line of Apollo of the West. By long life is meant a minimum of 64 years of prosperity.

१०. कामहस्तिका

सा कामहस्तिका नाम वन्धरेखोर्ध्वदेशतः ॥ ३० ॥

अनामिकामध्यमयोः मध्यदेशाभिगामिनी ।

तद्वतः पुत्रसौख्यं स्याद् सौभाग्यं श्रीश्च योषिताम् ॥ ३१ ॥

यस्मादभीष्टं हस्तस्थं तस्मात्सा कामहस्तिका ।

R 10. KAMAHASTIKA

That line above Bandha rekha between the middle and the ring fingers is called Kamahastika. A person with the line will enjoy the happiness of having excellent sons. In the case of women it bestows good fortune and wealth. It is so called because it enables the owner to obtain all that he or she wants.

११. रतिप्रदा

रतिप्रदा स्वर्णवर्णा सूक्ष्मरूपा दिवानिशम् ॥ ३२ ॥

तिर्यक्कनिष्ठिकामुले दंपत्योर्भोगसौख्यदा ।

रतिप्रदेति नामास्याः भोगसौख्यप्रदत्वतः ॥ ३३ ॥

R 11. RATIPRADA

That vertical line below the little finger which is thin but which shines like gold day and night, is called Ratiprada. She bestows upon the owner great marital happiness. She derives that name since she implies conjugal pleasure.



R7



R8



R9



R10



R11



R12

१२. हेमवल्ली

हेमवल्ली हेमवर्णा वल्लीव कुटिला कृशा ।
अनामिकामूलदेशे तिर्यक् संभोगसौख्यदा ॥ ३४ ॥

हेमवल्ली कल्पलता समानांगत्वसूचनात् ।

R 12. HEMAVALLI

That vertical line at the foot of the ring finger, brownish and slender like a creeper is called Hemavalli, the effects thereof being sexual pleasure. The line is so called because of her appearance.

१३. पद्

पद्रेखा मध्यमामूले स्थूला तिर्यग्गता तया ॥ ३५ ॥

भ्रातृसंपत् सर्वसौख्यं विद्यां चाप्नोति पुष्कलाम् ।
पदित्यन्ते ब्रह्मपदप्राप्तिसंसूचनात्स्मृता ॥ ३६ ॥

R 13. PAT

Pat is a vertical line at the foot of the middle finger and will be a little thick. She bestows on the owner, the wealth of brothers, all kinds of comforts, and learning in plenty. Since she enables the owner to reach the Brahma's abode at the end, the line is so called.

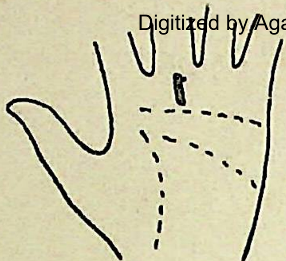
१४. पवित्रतनु

स्यात् पवित्रतनुः शुक्ला तर्जनीमूलगा कृशा ।
तिर्यग्गता तया बुद्धेः शुद्धिर्वाच्या तनोरपि ॥ ३७ ॥

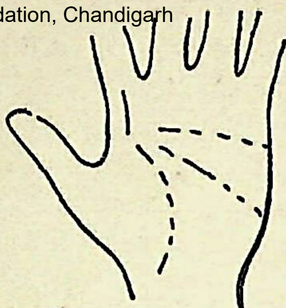
सा पवित्रतनुर्नाम्ना देहशुद्धिप्रसूचनात् ।

R 14. PAVITRA TANU

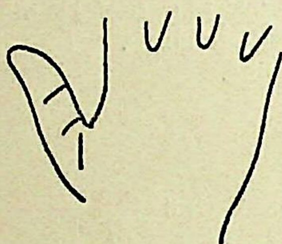
This line appears at the foot of the index finger. She is white in colour and slender in appearance, and also vertical. She bestows on the owner purity of intellect, word and body. Since she indicates a clean body, she is called by that name.



R 13



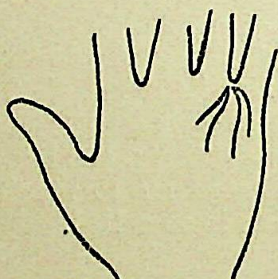
R 14



R15



R 16



R17



R 18



R 19



R 20

१५. कृता

कृताख्यांगुष्ठमूले स्या दस्पृष्ठा सन्धिरेखया ॥ ३८ ॥
तिर्यग्गता रक्तवर्णा स्पष्टाकारा च तद्वताम् ।
उत्साहशक्तिर्महती स्त्रीणां पुंसामथापि वा ॥ ३९ ॥
सफलत्वप्रसंगेन कृता स्यात्कृतकर्मणाम् ।

R 15. KRITA

Krita will be found at the foot of the thumb, without touching the Sandhi rekha. She will be vertical, red in colour and clear in formation. One having that line will have an inexhaustible source of enthusiasm whether man or woman. Eventually it indicates fruitfulness or successful completion of any attempt and hence derives that name.

१६. महामति

महामतिर्नाम रेखा दीर्घरूपा स्फुटाकृतिः ॥ ४० ॥
कनिष्ठिकाऽनामिकयोरन्तरा तलगामिनी ।
एकावाऽनेकरूपा वा बुद्धिमत्ताप्रदा नृणाम् ॥ ४१ ॥
कनिष्ठिकान्तिकस्था चेत् नामार्थोत्र परिस्फुटः ।

R 16. MAHAMATI

The line Mahamati is long, clear in outline, and is to be found between the bases of the little finger and the ring finger. She may be single or more. If she is more towards the little finger, she makes the owner a powerful intellect, as is clear from the name.

Notes:—This Line corresponds to the Line of Mercury.

१७. पति

पतिः पृथ्वी सुगर्भास्यात् मृदुरेखान्तरोज्ज्वला ॥ ४२ ॥
कनिष्ठिकानामिकयोः मध्यनिस्सृता तलगामिनी ।
अनामिकासन्निधौ चेत् सैषा पुत्रसमृद्धिदा ॥ ४३ ॥

पतिरित्युदिता सद्भिः बहुभर्तृत्वसूचनात् ।
एतयोर्महती रेखास्यात् महापतिसंज्ञिता ॥ ४४ ॥

अल्पापतिस्तयोर्मध्ये एका दीर्घाकृतिःपरा ।
रेखा महामतिस्सापि ह्रस्वा चेत्पतिरेव सा ॥ ४५ ॥

R 17. PATI

Among lines starting from between the little and the middle fingers and proceeding downwards, that line which is broad, deep and shining is called Pati. If she is placed below the ring finger, she will bestow plenty of children. She is so called because of high sexual powers. The longer among them is called Mahapati and the shorter, Alpapati; when Mahapati herself is short, she is Pati.

१८. क्लेशा

स्यात् तर्जनीमध्यमयोरन्तरा तलगामिनी ।
क्लेशसंज्ञा क्लेशदा सा नामार्थोऽत्र परिस्फुटः ॥ ४६ ॥

R 18. KLESA

That downward line from between the middle finger and index finger is called Klesa. She makes a man a bundle of worries.

Notes:—The above effect is greater when the line is more below the index finger.

१९. हार

हाररेखा मध्यमाधः प्रतिपच्चन्द्रसन्निभा ।
वल्लभत्वप्रदा राज्ञां स्वपौष्कल्यानुरूपतः ॥ ४७ ॥

स्त्रीणांचेत् राजपत्नित्वं ऋद्धया तत्सदृशापिवा ।
हारादि भूषणैर्युक्ता स्यात् शोभासूचनादियम् ॥ ४८ ॥

R 19. HARA

Hara is found beneath the middle finger shining like the crescent moon. In proportion to the strength

of the line, it makes men the beloved of their kings. In the case of women it makes them become royal consorts or equally powerful persons wearing valuable jewels. The suggestion of splendour is the cause of its name.

Notes:—The inference is that even a partial but unblemished formation will give a person state service. Some writers call this Chandra rekha.

२०. मन्दोष्णादा

मन्दोष्णदा तु हाराधः तद्वत् तर्जन्यनामयोः ।
अन्तरालगता रेखा हाररेखासमाकृतिः ॥ ४९ ॥

प्रवृत्तेर्मान्द्यदा सैषा दद्यात् बुद्धेस्तु मन्दताम् ।
मन्दोष्णदेति संप्रोक्ता शीतलांगत्वसूचनात् ॥ ५० ॥

R 20. MANDOSHNADA

This line will be found below Hara in parallel shape passing between the ring finger and the index finger encircling the mount below the middle finger. A person with this line will find difficulty to get employment; it makes the intellect dull. These people will generally be cold of touch and hence the name.

Notes:—This line may be equated to the Girdle of Venus. This interpretation is very revealing.

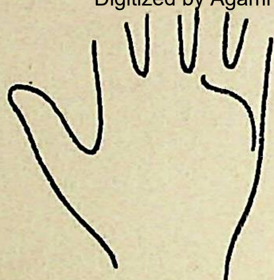
२१. निष्ठा

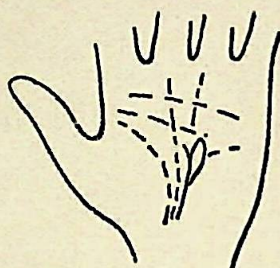
निष्ठा त्वनामिकामूलात् कनिष्ठामूलगामिनी ।
ऊर्ध्वं करभवाह्येन धर्मस्थानोन्मुखी कृशा ॥ ५१ ॥

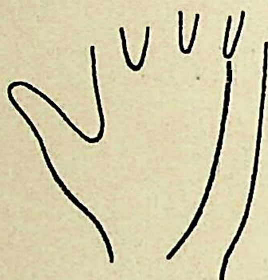
स्वपौष्कल्यानुरूपेण दीर्घमायुः प्रयच्छति ।
निष्ठेत्युक्ता धर्मविद्भिः धर्मनिष्ठत्वसूचनात् ॥ ५२ ॥

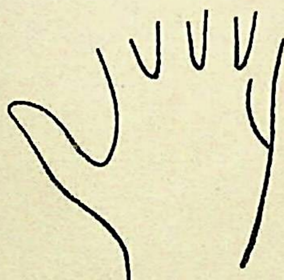
R 21. NISHTHA

Nishtha starts from the base of the ring finger and proceeds towards the foot of the little finger. In her course she appears to go in the direction of Dharma


R 21


R 22


R 23


R 24


R25


R 26


R27


R 28

sthana via percussion (after crossing the *Vidya* and *Jaya* sthanas). She is thin in appearance. This line is capable of giving long life to the owner, in proportion to its formation. She is so called by the great because she indicates the owner to be a follower of *Dharma*.

२२. धात्री

धात्री स्यात् मणिबन्धात्तु रोहिणीवामपार्श्वगा ।
तत्संबन्धात् शंखरूपा यद्वा मत्स्याकृतिः क्वचित् ॥ ५३ ॥

आबन्धरेखमूर्ध्वंतु शिखाभिः बहुभिर्युता ।
सर्वैश्वर्यप्रदा नाम्ना भूसमृद्धिरिहोदिता ॥ ५४ ॥

R 22. DHATRI

Starting from Manibandha Dhatri will be at the left of Rohini; by contact with others till Bandha rekha it may some times take the shape of a conch or fish. There will be a number of offshoots to this rekha in the middle. This may be found anywhere between Manibandha and Bandha rekha on the left half. Such a line will confer upon the owner all kinds of power and plenty of landed property, as suggested by the name.

२३. गोपी

गोपी सा मणिबन्धात्तु रेखा या तलगामिनी ।
कनिष्ठानामयो र्मध्यं गच्छन्तीव व्यवस्थिता ॥ ५५ ॥

गोपीति संज्ञा राजादिभयराहित्यसूचनात् ।

R 23. GOPI

Gopi starts from Manibandha and goes across the hand towards the space between the little finger and the ring finger. She is so called because the owner is free from fear of king or state. It makes life outstanding.

२४. प्रियव्रता

प्रियव्रता स्यात्करभस्थानगासु बहुष्वपि ॥ ५६ ॥
रेखासु सा चोर्ध्वमुखी कनिष्ठामूलपर्वगा ।
धर्मप्रियत्वदा नाम्ना फलोवत्याऽर्थोपि सूचितः ॥ ५७ ॥
केचिदेनां मागधीति कथयन्ति विपश्चितः ।
पूर्वजन्मार्जिततपस्संस्काररस्य प्रसूचनात् ॥ ५८ ॥

R 24. PRIYAVRATA

Of all the lines that are found on the percussion that upward line which crosses into the foot of the little finger is called Priyavrata. She confers on the owner fruits of dharma. Some wise people call the same line as Magadhi which denotes the great merits earned during previous births by penance.

२५. धेनुका

धेनुका मणिबंधात्स्यात् इन्दिरावामपार्श्वगा ।
ऊर्ध्वोन्मुखी सूक्ष्मरूपा मध्यमा मूलगामिनी ॥ ५९ ॥
स्वपौष्कल्यानुरूपेण सर्वसिद्धिप्रदा नृणाम् ।
धेनुकेत्युदिता सद्भिः गोसमृद्धिप्रसूचनात ॥ ६० ॥

R 25. DHENUKA

Dhenuka starts from Manibandha and goes up the hand to the left of Indira. She is very slender in appearance and tends towards the foot of the middle finger. In proportion to her formation she gives the owner the achievement of his desires. Since she is capable of giving plenty of cows, the line is so called by the good.

२६. धर्मा

धर्मा तु कोणसंस्थाना तलमध्ये स्फुटाकृतिः ।
वांछितार्थप्रदा नाम्ना सूचयेद्धर्मनिरताम् ॥ ६१ ॥

R 26. DHARMA

Dharma will be in the shape of an angle (like a broken twig) in the middle of the hand (pleateau). She will be clear in outline. She is capable of giving all that one desires. She is so called because the owner will be a perennial follower of *Dharma.*

२७. धनप्रदा

धनप्रदाख्या सा रेखा मणिबन्धाद्विनिस्सृता ।
इन्दिरा वामपार्श्वेन मध्यमामूलगामिनी ॥ ६२ ॥
अभीष्टार्थप्रदा नाम्ना फलोक्त्याऽर्थोपि सूचितः ।

R 27. DHANAPRADA

Dhanaprada starts from Manibandha and proceeds upwards in the direction of Middle finger along the left of Indira. As indicated by the name it enables the owner to earn as much money as he desires.

२८. गोदा

गोदा तु रोहिणीवामपार्श्वादूर्ध्वं सा स्फुटाकृतिः ॥ ६३ ॥
अविच्छिन्ना च या रेखा कनिष्ठामूलगामिनी ।
धनधान्यप्रदा नृणां नामार्थोऽत्र परिस्फुटः ॥ ६४ ॥

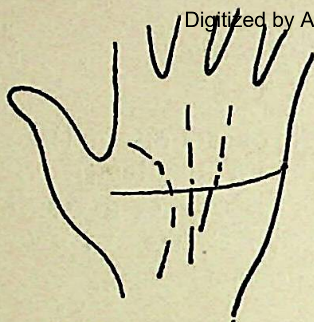
R 28. GODA

Goda appears to the left of Rohini and proceeds upwards in a clear manner, without any break, towards the foot of the little finger. It gives the owner plenty of money and cereals.

Notes:—This line sometimes starts from Atma rekha itself.

९ हन्त्री

हन्त्री रेखा तु धर्मस्थानादारभ्य चेंदिराम् ।
रोहिणीं चापि विनिर्भिद्य तिर्यक् सा दक्षिणोन्मुखी ॥ ६५ ॥



R29



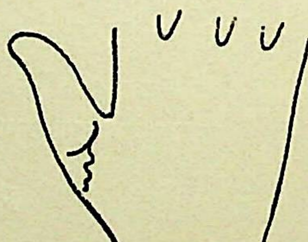
R32



R30



R33



R34



R31



R35

अंगुष्ठमूलगा सैषा धनधान्यविनाशकृत् ।
नामार्थोऽस्याश्च रेखायाः फलोक्त्यापि च सूचितः ॥ ६६ ॥

R 29. HANTRI

Hantri starts from Dharma sthana and goes towards the right cutting Indira and Rohini on the way and reaching the foot of the thumb. She is the destroyer of money and landed properties. This effect is indicated by her name itself.

३०. गोमती

गोमती रोहिणीमूलात् रेखा या तलगामिनी ।
अनामिकामध्यपर्वपर्यंतं सा प्रयाति च ॥ ६७ ॥

सर्वज्ञत्वप्रदा नाम्ना समृद्धिं च प्रसूचयेत् ।
विद्यारेखेति चाप्येनां केचिदाहुर्मनीषिण: ॥ ६८ ॥

R 30. GOMATI

Gomati starts from the foot of Rohini and proceeds across the palmar surface and reaches the middle phalange of the ring finger. A person with such a line will be learned in all sciences and arts and have plenty of riches too. Some learned people call this line VIDYA REKHA (line of learning).

३१. धनिला

धनिला मणिबंधात्तु रोहिणीवोर्ध्वंगामिनी ।
अनामिकाग्रपर्यंतं व्याप्नोति धनधान्यदा ॥ ६९ ॥

धनिलेन्युदिता सद्भिः धनसंपत्प्रसूचनात् ।
तां विद्याधाररेखेति केचिदेनां जगुर्बुधा ॥ ७० ॥

R 31. DHANILA

Dhanila starts from Manibandha and proceeds upwards like Rohini and reaches upto the top phalange of the ring finger. She is so called because she bestows plenty of wealth upon the owner. Some learned men call this rekha Vidyadhara Rekha.

३२. ऊर्ध्वं रेखा

ऊर्ध्वरेखाऽऽत्मरेखाया एवचोर्ध्वम् विनिस्सृता ।
आमध्यमांगुलं गच्छेत् तद्वान् वर्षशतं सुखी ॥ ७१ ॥

जीवेदंते च परमं पदं प्राप्नोति शाश्वतम् ।
एका वाऽनेकरूपात्रा शाखात्रापि च यद्भवाः ॥ ७२ ॥

ऊर्ध्वंतु बन्धरेखान्तं विपरीतफलप्रदा ।
ऊर्ध्वरेखेति नामोर्ध्वपदप्राप्तिप्रसूचनात ॥ ७३ ॥

यद्वा सैषोर्ध्वगमनात् ऊर्ध्वरेखेति विश्रुता ।

R 32. OORDHWA REKHA

Oordhwa rekha is an upward line Atma rekha. If it goes upto the middle finger that person will live upto a hundred years, prosperously. After death he reaches eternal rest at the foot of the Almighty. Such of the lines as stop at the top Bandha rekha with or without branches will give the opposite result. This line is so called either because it bestows the highest attainment or because it proceeds upward on the hand.

३३. माधवी

माधवी नाम यांऽगुष्ठस्योर्ध्वं तिर्यग्गता स्फुटा ॥ ७४ ॥

रेखा समृद्धिदा बह्व्यो यदि नित्यसुखप्रदाः ।
मधुद्वेषितया नाम्ना माधवीत्युदिता बुधैः ॥ ७५ ॥

R 33. MADHAVI

Madhavi is that vertical line found at the top of the thumb. The result is great prosperity. If she consists of several lines the result will be eternal happiness. She is so called by learned men because such people will dislike liquor.

३४. मति

मतिरंगुष्ठमूलस्य किंचिदूर्ध्वं स्फुटाकृतिः ।
रेखा स्याद्भूमिकातुल्या बुद्धिमान्यप्रदानृणाम् ॥ ७६ ॥

ऊर्ध्वमुख्यः सिखास्स्युश्चेत् प्रतिमांच विनाशयेत् ।
मतिनाशकरत्वाच्च मतिरित्युच्यते बुधैः ॥ ७७ ॥

R 34. MATI

Mati is found clearly at the foot of the thumb. If it is wavy in formation it makes the owner mentally weak. If there be upward branches they spoil the person's appearance also. Being a destroyer of intellect the line is called by the opposite name.

Notes: In practice more than two lines at this place joined together give the identical result.

३५. कण्डु

कण्डुरंगुष्ठमूलाधः कृशशंकुसमाकृतिः ।
तन्मूलतत्पार्श्वयुगप्रोत्थरेखात्रयोज्ज्वला ॥ ७८ ॥

यदि नैमित्तिकी सैषा बहुरूपा च तर्जनीम् ।
गन्तुं प्रवृत्ता भ्रातॄणां वृद्धिदा यदि सा पुनः ॥ ७९ ॥

नानावर्णा तु पुत्राणां भ्रातॄणां च वहुत्वदा ।
यद्यनैमित्तिकी तर्हि भ्रातृपुत्रसमान्हितान् ॥ ८० ॥

बन्धून्पुत्रान्सुचयन्ति किंच अभीष्टफलप्रदा ।
कण्डुशब्दस्य शक्त्या एषा कण्डूतिं सूचयेत्तनौ ॥ ८१ ॥

R 35. KANDU

Kandu is to be found below the foot of the thumb, thinly in the shape of a spear. Two other lines will start from its root on both sides of the line, so that three lines will shine. If this line appears occasionally and of different shapes and if it tends towards the index finger, it denotes a number of brothers. If it is a permanent line, it denotes friends and well-wishers equal to brothers and children; relatives and sons. It also gives all that one desires. By its name it suggests skin diseases like itches.

Notes: Some writers say that the line will resemble a conch; but from the description there is no material difference.

३६. कनिष्ठा

कनिष्ठांगुष्ठमूलाधो भ्रातृस्थानात्समुत्थिता ।
तर्जन्यभिमुखा रेखा यावत्संख्या भवन्ति ता ॥ ८२ ॥

तावत्संख्यान सूचयन्ति भ्रातॄन् सूक्ष्मास्तु कन्यकाः ।
ऊर्ध्वस्थबन्धरेखायाः ऊर्ध्वस्थानात्समुत्थिता ॥ ८३ ॥

तर्जनीमध्यमानाम कनिष्ठाभिमुखा यदि ।
अस्पृष्टांगुलयो रेखाः कनिष्ठासदृशप्रभाः ॥ ८४ ॥

भ्रातृसंख्यां सूचयन्ति कनिष्ठाख्यातु ता अपि ।
अधोमुखा न प्रमाणं इति व्यासादयो जगुः ॥ ८५ ॥

रेखा सत्वे भ्रात्रभावे तत्र बंधून्वदेत् बुधः ।
कनिष्ठा भ्रातरस्तेषां सूचना स्यात् कनिष्ठिका ॥ ८६ ॥

R 36. KANISHTHA

That line starting on Bhrathru sthana below the thumb and turned towards the index finger is called Kanishtha when more than one their number indicates the number of brothers and sisters, thinner ones denoting the latter. If lines go upwards beyond the top Bandha rekha towards the first four fingers (except the thumb) but do not touch them and be bright like Kanishtha, they too indicate the number of brothers. If the above lines be downward they do not, so say Vyasa and others. If these lines be embryonic in Bhrathru sthana they will indicate relatives.

३७. सौराष्ट्रिका

सौराष्ट्रिकांऽगुष्टमूलात् अंगुष्ठांगुलिगामिनी ।
यावत्यस्तावतः शत्रून् सूचयन्त्यरयो यदि ॥ ८७ ॥

स्पृष्टा सैषा स्फुरत्तन्वा तदा दुःखप्रदा नृणाम् ।
तास्वेका मण्डलाकारसंस्थानस्थानगा यदि ॥ ८८ ॥

स्थानात्स्थानान्तरप्राप्तिः तद्वतो नात्र संशयः ।
बहुवर्णा यदि ततः स्त्रीणां पुंसामथापि वा ॥ ८९ ॥

वर्णान्तरप्राप्तिकरी यद्वैषा घर्घराकृतिः ।

नृणां स्वाश्रयभूतानां जर्जरांगत्वसूचनी ॥ ९० ॥

राज्ञः शोभनराज्यस्य नियता बहुशत्रुता ।

अतस्तद्वान् शोभनः स्यात् बहुशत्रुश्च पुरुषः ॥ ९१ ॥

तस्मात्सौराष्ट्रिकेत्येषा कथिता पूर्वसूरिभिः ।

R 37. SAURASHTRIKA

Saurashtrika starts from the foot of the thumb and proceeds up the phalanges. There will be as many enemies as there are such lines. If it touches Spurattanu (38) the enemies will give cause for sorrow. If one such line reaches Mandalakara the person will step down in status. If the lines be cut, change of caste should be expected. If wavy in appearance, dependence will become slender. For Kings however this line denotes prosperity, indirectly.

३८. स्फुरत्तनु

स्फुरत्तनुर्नाम रेखा दक्षिणेन च रोहिणीम् ॥ ९२ ॥

मणिबन्धादूर्ध्वमुखी शत्रुस्थानगता स्फुटा ।

मण्डलाकारसंस्थानस्थानमाप्नोति शोभनम् ॥ ९३ ॥

स्फुरत्तनुरिति प्रोक्ता तनोः कांतिप्रसूचनात् ।

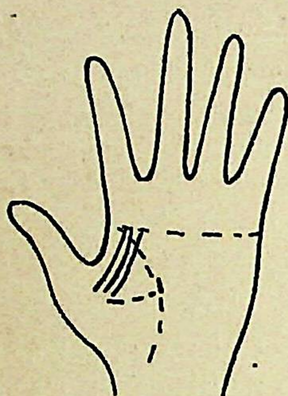
R 38. SPURATTANU

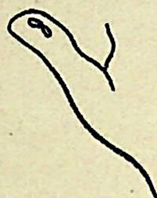
This rekha proceeds from Manibandha to Shatru sthana and is found to the right of Rohini. She is turned towards Mandalakara. She brings auspicious things. Since she indicates brightness of the body, she is so called.

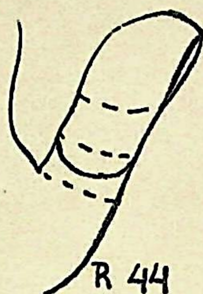
३९. रुक्मप्रभा

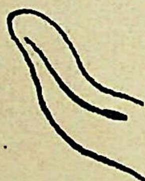
रुक्मप्रभा स्यात् अंगुष्ठस्याग्रे दीपशिखाकृतिः ॥ ९४ ॥

उत्कृष्टत्वं फलं तस्य नामार्थस्स्पष्ट एव हि ।


R36


R40

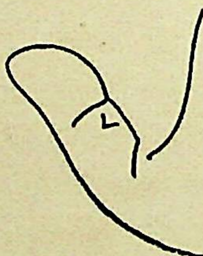

R 44


R37


R41

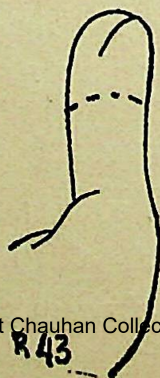

R 45


R38


R 42


R 46


R39


R43


R47

R 39. RUKMAPRABHA

Rukmaprabha will be found on the top phalange of the thumb like the upper tip of a flame. That line makes a man famous and a world leader, as suggested by the name.

४०. भवित्री

भवित्री वितता श्यामा जर्जरांगुष्ठमूर्धनि ॥ ९५ ॥

ऊर्ध्वमानखसंध्येषा रेखा त्रैलोक्यरंजनी ।
भवित्री भवनान्नित्यं कर्मणां अनुरूपतः ॥ ९६ ॥

R 40. BHAVITRI

Bhavitri is rather deep and dark, oldish in appearance. It is found on the top of the thumb till the nail. She is capable of making the person beloved in the three worlds. She is so called because the results of his actions will be commensurate with his efforts.

४१. कपिला

कपिला अंगुष्ठमूलोर्ध्वस्थाने तिर्यग् बृहत्तनुः ।
रेखा कपिलवर्णा च तद्वान् जीवेत् शतं समाः ॥ ९७ ॥

आरोग्यैश्वर्यसम्युक्तो बंधुपुत्रयुतोनरः ।

R 41. KAPILA

Kapila will be seen a little above the foot of the thumb, upward and rather thick. She will be dark in colour. A person with that line will live upto a hundred years virtuously. He will also have excellent health, wealth, relatives and sons.

४२. कामवल्ली

कामवल्ली तदूर्ध्वस्था युक्तायाः उपरिस्थिता ॥ ९८ ॥

तिर्यग्वक्राकृतिर्मध्ये सूचयेत् महतीं श्रियम् ।
वश्यतां सर्वनारीणां सौभाग्यं कीर्तिमेव च ॥ ९९ ॥

वांच्छितार्थप्रदानेन कामवल्लीति नामतः ।

R 42. KAMAVALLI

Kamavalli will be seen above Kapila and Yukta (R44), perverse and curved at the centre. She indicates great wealth. In the case of women it will denote power of attraction, great fortune, and fame. She is so called because she bestows what all one desires.

४३. कन्दली

कन्दली मकुटस्थाने तिर्यक् अंगुष्ठमूर्धनि ॥ १०० ॥

रेखा स्थूला तत्फलं स्यात् नराणां चक्रवर्तिता ।
अभीष्टप्रियदानेन भोगसौख्यं च योषिताम् ॥ १०१ ॥

कम् उत्तमांगम् उद्दिष्टं दलनं शोभनार्थकम् ।
मुकुटाद्यैः शिरश्शोभासूचनात् कन्दली स्मृता ॥ १०२ ॥

R 43. KANDALI

Kandali will be seen at the crest of the thumb going vertical. The line will be rather thick. The effect of the line is to make emperors of men. For women it denotes achievement of all desires and married happiness. The name suggests the head and the beauty of freshly opened flower. By using the words *makuta etc.*, the glamour of the head is suggested.

४४. युक्ता

युक्ता त्वंगुष्ठमध्याद्यसंधयोः मध्ये स्फुटाकृतिः ।
संधिरेखेव रेखैषा चक्रवर्तित्वसूचनी ॥ १०३ ॥

युक्तेति युक्तकारित्वप्रसंगात् उदिता बुधैः ।

R 44. YUKTA

Yukta will be found between the first and the middle *Sandhis.* She will resemble the sandhi rekha itself. She will make a man an emperor. She is so called by the learned because those people will be famous for their wise actions.

४५. गुल्मिनी

गुल्मिनी तर्जनीमध्ये पर्वमध्याधो यदि ॥ १०४ ॥

रेखा वृत्ताकृतिः कीर्तिमायुश्च क्षपयत्यसौ ।
सैवा मध्यादुपरि चेत् रेखा पूर्वोक्तलक्षणा ॥ १०५ ॥

दीर्घमायुर्यशश्चापि विपुलं संप्रयच्छति ।
वृत्ताकृतित्वात् नाम्नाऽसौ गुल्मिनीत्यभिधीयते ॥ १०६ ॥

R 45. GULMINI

Gulmini will be circular in shape on the middle phalange of the index finger. She may be found centrally or a little below. This line will reduce fame as well as longevity. If however she be found higher up on the middle parva, she bestows long life and respectability. She is known by that name because of circular shape.

४६. अरुणा

अरुणाख्या तदूर्ध्वे स्यात् रेखाऽऽरुण्योल्वणत्वतः ।
किंचित्कृष्णा दोषमेव फलमेषा प्रयच्छति ॥ १०७ ॥

अरुणेत्युदिता सद्भिः स्त्रीषु रक्तत्वसूचनात् ।

R 46. ARUNA

Aruna will be found above Gulmini (in the middle phalange). She is so called because of her red colour. If dark she gives only undesirable result. Women with this line will have a red complexion.

Notes: It is not specifically mentioned what exactly will be her effects, but there is an undertone of heroic sentiment. This line will be upward in direction.

४७. वीरकण्टका

तिर्यक्तु गुल्मिनीस्थाने रेखास्स्युः वीरकण्टकाः ॥ १०८ ॥

पंच तासां असाकल्ये वीरहानिकरा नृणाम् ।
जयदास्स्युश्च साकल्ये नामार्थस्स्यात् स्फुटोऽत्रहि ॥ १०९ ॥

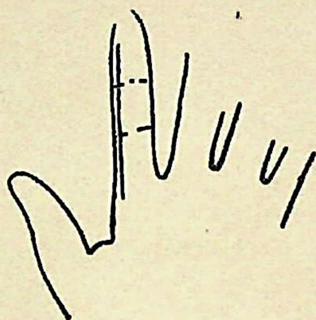




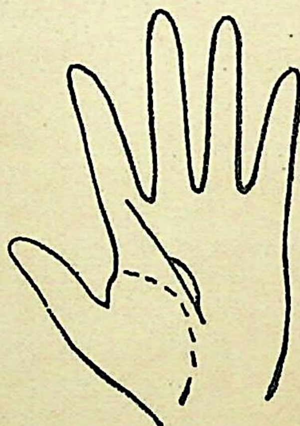
R 49



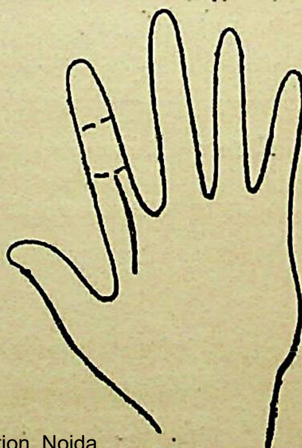
R50



R51



R52



R53

R 47. VEERAKANTAKA

In Gulmini's place there will be found five vertical lines. If all the lines be present, it gives success to warriors. If less in number it destroys valour in men. The meaning of the name is clear enough—a thorn to valour.

४८. हस्ता

हस्ता तर्जन्यधः पर्वसंस्था सूक्ष्माऽन्यवर्णतः ।
वर्णान्तरप्राप्तिकरी तद्वतः पुरुषस्य सा ॥ ११० ॥
हस्ता स्यात् दानशीलत्वात् हस्तरोगादथापिवा ।

R 48. HASTA

Hasta will be found in the nethermost parva of the index finger. Thin and yellowish, she will create change of caste in the owner. The owner will be liberal in gifts, hence the name. Alternatively because it causes defects or ailments of the hand.

४९. महिष्ठः

महिष्ठ स्तर्जनीमध्ये पर्वमध्यादधो यदि ॥ १११ ॥
निम्नभागो महांस्तद्वान् नामार्थोऽपि च स्फुटः ।

R 49. MAHISHTHA

That cavitous portion in the middle of the index finger or a little below the centre of the parva is called Mahishtha. It bestows good fortune on the owner, as indicated by the name.

५०. गुर्विणी

गुर्विणी तु महिष्ठस्य परितो वर्तुलाकृतिः ॥ ११२ ॥
रेखा सा गौरवं देहे पतनं च प्रयच्छति ।
नाम्ना सा स्थूलतां पुंसां स्त्रीणांचेत् गर्भनित्यताम् ॥ ११३ ॥

R 50. GURVINI

That line which encircles Mahishtha is called Gurvini. She makes the owner heavy of build and she indicates a fall. By the name she suggests stoutness for men and continuous child-bearing for women.

५१. धान्विनी

धन्विनी नाम तर्जन्याः तिर्यक् दक्षिणपार्श्वगा ।
अन्तर्भागमसंप्राप्ता प्रतिभायुर्धनैर्विना ॥ ११४ ॥

धाष्टर्यप्रदत्वात् धन्वीति मरुभूमिरुदाहृता ।
तस्मात् तच्छब्दशक्त्यैषा रेखा दारिद्रियसूचनी ॥ ११५ ॥

R 51. DHANVINI

Dhanvini is that line (coursing through the index finger) a little to the right, but not exactly, on the upper surface. It gives man arrogance without fame, longevity nor money. By its name it suggests the desert. Hence poverty is another gift to the owner.

५२. रागदन्तिका

स्याद्रागदन्तिका नाम तर्जनीमूलदेशतः ।
अधोमुखी च रोहिण्याः सन्निधौ तलगामिनी ॥ ११६ ॥

त्रैलोक्यरंजनी सैषा यदिमत्स्याकृतिः क्वचित् ।
अभीष्टार्थप्रदा रेखा स्त्रीणां पुंसामथापि वा ॥ ११७ ॥

ताम्बूलचर्वणश्रद्धासूचनात् रागदन्तिका ।

R 52. RAGADANTIKA

Ragadantika starts from the foot of the index finger and proceeds downwards, in the direction of the plain opposite to Rohini. If by chance it makes the figure of a fish it bestows on the person the power to win over all the three worlds. In general it is capable of giving all that one desires, be it man or woman. By its name it suggests the habit of chewing pan.

५३. गौ

गौर्नाम तर्जनीमूलपर्वस्था पृथुला सिता ॥ ११८ ॥

तिर्यक् गता मृदुस्पर्शी रेखा स्त्रीणां यशस्करी ।
गवां वृद्धिकरी तस्मात् गौरित्येव निगद्यते ॥ ११९ ॥

R 53. GOW

Gow is that line found on the base parva of the index finger. It will be thick, whitish, vertical, and soft to the touch. This line is capable of giving women great fame. It is so called because it indicates increase in the number of cows in the possession of the owner of this line.

५४. कालहृत्

कालहृत् कपिला तिर्यक् तर्जन्यग्रगता तया ।
रेखया नित्यसौख्यं स्यात् दुःखक्लेशविवर्जितम् ॥ १२० ॥

सुखाधिक्येन कालस्य हरणात् कालहृन्मता ।

R 54. KALAHRIT

Kalahrit is black, vertical and found at the top of the index finger. She indicates perennial happiness, undisturbed by sorrow or anxiety. She is so called because life will be spent mostly in pleasure.

५५. कृता

कृता स्थूला जर्जरांगी तर्जनीमध्यपर्वगा ॥ १२१ ॥

रेखा तिर्यक् गता नित्यं दुःखमेव प्रयच्छति ।
पूर्वं कृतस्य पापस्य फलसंसूचनात् कृता ॥ १२२ ॥

R 55. KRITA

Krita will be found on the middle parva of the index finger, thick, foamy and vertical. She always bestows sorrow on the owner. By her name she indicates sins perpetrated in the past lives.



R54



R55



R 56



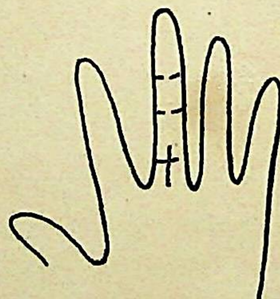
R 57



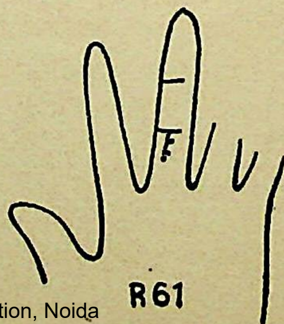
R 58



R59



R60



R61

५६. विष्णुगी:

विष्णुगी: तर्जनीमध्यपर्वमध्यादधोऽंशतः ।
तिर्यक् किंचित् गता रेखा वीरकण्टकसंज्ञिता ॥ १२३ ॥

भित्वोर्ध्वगामिनी दक्षपार्श्वगा सा स्फुटाकृतिः ।
नृणां स्वाश्रयभूतानां सर्वरोगप्रदा सदा ॥ १२४ ॥

रोगात्यतिशयात् पुंसां संततक्लिष्टचेतसाम् ।
विष्णुगीरित्यतो विष्णोः नामगानप्रसंगतः ॥ १२५ ॥

R 56. VISHNUGEE

Vishnugee is that clear line a little below the middle of the middle parva of the index finger which cuts another line called Veerakantaka (47), and proceeds upwards swaying to the right. Persons with that line will suffer always from all sorts of diseases. As a result of the suffering their mind also will always be riddled with anxiety. She is so named because of the need for singing the praise of Lord Vishnu (for deliverance, of course).

५७. वरिष्ठा

वरिष्ठा तर्जनीमूलपर्वणि स्यात् महाप्रभा ।
युग्माकृतिः अनेकाभिः संबंधात् बंधुसूचनी ॥ १२६ ॥

अभीष्टवस्तुसंसिद्धौ सहकारितया सदा ।
बंधुरेव निमित्तं स्यात् वरिष्ठा तस्य सूचनात् ॥ १२७ ॥

R 57. VARISHTHA

Varishtha will be found in the base parva of the index finger. She will be very bright; double in formation. She will be surrounded by more lines. By this association she indicates many relatives. In the attainment of desired objects the owner will get the cooperation of relatives always. She is so called because of the best form of help derived from relatives.

५८. देवी

देवी तर्जन्यग्रसंस्था निम्नांगी वर्तुला च सा ।
सर्वप्रियत्वं वैदग्ध्यं आत्मज्ञत्वं प्रयच्छति ॥ १२८ ॥

नाम्ना देवीति विख्याता द्योतनांगत्वसूचनात् ।

R 58. DEVI

Devi will be deep-cut, circular line at the top of the index finger. She is capable of bestowing the following good qualities; loveableness, shrewdness, and knowledge of Self. She is so called because she will give the owner a bright appearance.

५९. महोत्पाता

महोत्पाता वर्तुलांगी तर्जनीमध्यपर्वगा ॥ १२९ ॥

रेखान्तरेण सम्युक्ता यद्ययुक्ता च तत्फलम् ।
कृतघ्नता स्यात् तर्जन्योः उभयोः यदि सर्वदा ॥ १३० ॥

दुःखप्रदा भवत्यायु स्त्वपौष्कल्यानुरूपतः ।
पापवाची महोत्पातशब्दो यस्मादतो नरः ॥ १३१ ॥

तस्मात् पापिष्ठ एव स्यात् इति शास्त्रविदां मतम् ।

R 59. MAHOTPATA

Mahotpata is a circular line on the middle parva of the index finger. It gives the same results whether joined with other lines or not. If this line be found on both the hands the person will always be ungrateful. In proportion to the strength of the line life will be full of sorrow. By suggestion, the owner will speak sinful words. Hence the learned consider that such a person will be a confirmed sinner.

६०. स्मृतिः

स्मृतिः विद्युत्समानाभा मध्यमामूलपर्वगा ॥ १३२ ॥

अधः स्थितामतिक्रम्य तिर्यक् विद्याप्रदा नृणाम् ।
जातिस्मृतिप्रदत्वाच्च नाम्ना स्मृतिरितीरिता ॥ १३३ ॥

R 60. SMRITI

Smriti will be found at the base parva of the middle finger, crossing another line below, vertical and bright like lightning. She bestows learning on the owner. She is so called because she enables the owner to remember all about his past life.

६१. ऊह्या

ऊह्या स्मृतेरूर्ध्वभागे रसाभैः विन्दुभिः चिता ।
रेखा तिर्यक् तया युक्ता पदवाक्यप्रमाणवित् ॥ १३४ ॥
ऊह्येत्युक्ता शास्त्रविद्भिः ऊहशक्तिप्रसूचनात् ।

R 61. OOHYA

Oohya will be found above Smriti. It is a vertical line studded with bright spots. Such a person will be a great Vedic scholar. The line is so called because it bestows great powers of imagination and inference on the owner.

६२. केलिका

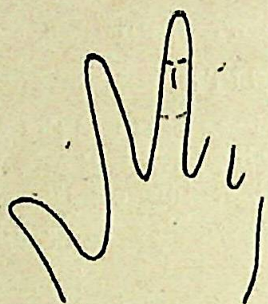
केलिका मध्यमामध्यपर्वसंस्था स्फुटाकृतिः ॥ १३५ ॥
तिर्यक् जितेन्द्रियत्वंच स्वातन्त्र्यं चांपि तत्फलम् ।
केलिका लीलया सर्वप्रवृत्तित्वप्रसूचनात् ॥ १३६ ॥

R 62. KELIKA

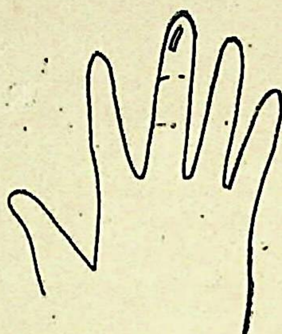
Kelika is a vertical line on the middle parva of the middle finger, clear in outline. Its indications are conquest over the senses and personal liberty. By suggestion it shows that all his actions will be in a sporting spirit.

६३. वृत्ति

वृत्तिः स्यात् मध्यमामूर्ध्नि संयुक्ता रेखयाऽन्यया ।
तिर्यक् गता मकुटवत् रेखा सर्वसमृद्धिदा ॥ १३७ ॥
वृत्तिः स्वजातिविहितवृत्तिसंसूचनादियम् ।



R62



R 63



R64



R65



R66



R 67



R 68



R69

R 63. VRITTI

Vritti will be found at the top of the middle finger and she will be coupled with another line. She is vertical and looks like a crown. She gives the owner plentifuls of all amenities. By name she suggests that the owner will be a scrupulous follower of the rules of conduct prescribed for his own caste or community.

६४. आश्रयपावनी

मध्यमामध्यपर्वस्था स्थूला चाश्रयपावनी ॥१३८॥
केलिकाधः स्वाश्रयस्य पावनत्वप्रदा सदा ।
शुद्धिदत्वात् स्वाश्रयाणां नाम्ना चाश्रयपावनी ॥१३९॥

R 64. ASRAYAPAVANI

This line too will be found in the middle parva of the middle finger, thick, and beneath Kelika. It sanctifies those that have this line and their dependants.

६५. राजी

राजी स्यात् मध्यमामध्यपर्वस्था शृंखलाकृतिः ।
अंगुलीयनिभा रेखा लक्ष्मीसौभाग्यकीर्तिदा ॥१४०॥
सैषा राजीति सम्प्रोक्ता सुस्निग्धांगत्वसूचनात् ।

R 65. RAJI

Raji will be found on the middle parva of the middle finger, in chain-like formation and shining like a ring. She bestows great wealth and happiness. She is so called because she gives an oily colour to the skin, i.e., extreme softness.

६६. नीडा

नीडा तु मध्यमाग्रस्था पर्वण्यानखमिष्यते ॥१४१॥
ऊर्ध्वोन्मुखी तत्फलं स्यात आयुः लक्ष्मीः च पुष्कला ।
नीडेत्युक्ता वृद्धिदत्वात् बीजवापादिकर्मभिः ॥१४२॥
पार्श्वोन्मुखाग्ररेखैषा विरुद्धफलदा ध्रुवम् ।

R 66. NEEDA

Needa will be found at the top parva of the middle finger going upward till the nail. The results are longevity, wealth in plenty. It is so called because it shows great prosperity through agriculture for the owner. If however the line is inclined to the sides, it bestows contrary results.

Note: Some writers call this line *Nila.*

६७. जाला

जाला स्यात् मध्यमामूर्ध्नि रेखाभिः बहुभिः चिता ॥ १४३ ॥

आवर्तसदृशी चैषा धनधान्यसंमृद्धिदा ।

जालेत्युक्ता जलोद्भूतरत्नादिप्राप्तिप्रसूचनात ॥ १४४ ॥

R 67. JALA

Jala will be found at the top of the middle finger surrounded by a number of other lines. She will look circular in shape. She gives plenty of wealth and cereals to the owner. She is called Jala (net) because she suggests that the owner will come into possession of valuable pearls etc. from the deep seas.

६८. मरालिनेत्रिका

मरालिनेत्रिका कृष्णा रेखा तिर्यक् गता स्फुटा ।

अनामिकामूलदेशात् किंचिदूर्ध्वस्थिता च सा ॥ १४५ ॥

स्त्रीणां सौभाग्यदानेन नाम्ना सौन्दर्यमीरितम् ।

R 68. MARALI-NETRIKA

Marali-netrika (swan's eye) is found vertically a little above the foot of the ring finger. It is dark and clear in outline. It gives great opulence and happiness to women. By its name it suggests great beauty.

६९. गोघ्नी

गोघ्नी तदूर्ध्वसंबन्धा सा विद्याधररेखया ॥ १४६ ॥

ऊर्ध्वोन्मुखी निम्नरूपा रेखा स्यात् सर्वकर्मणाम् ।

शुभाशुभात्मनां सर्वशास्त्राणां चापि हानिकृत् ॥ १४७ ॥

गोघ्नीति नामचाप्यस्याः गवां नाशप्रसूचनात् ।

R 69. GOGHNI

A little above the previous rekha will be found an upward line, connected with Vidyadhara rekha (R 31) called Goghni. She will be deep-cut and upturned. She betokens destruction of all activities, good and bad, emanating from a knowledge of all shastras. She is so called because she signifies destruction of cows also.

७०. वृत्ता

वृत्ता भित्त्वा च गोघ्न्यग्रं तिर्यक पर्वाग्रसंस्थितिः ॥ १४८ ॥

स्ववर्णाश्रमयोग्यां च सा वृत्तिं संप्रयच्छति ।

अस्याऽपि फलोक्त्यैव नामार्थः प्रकटीकृतः ॥ १४९ ॥

R 70. VRITTA

Vritta is that line which is found at the top of the parva, piercing Goghni's top. She makes the owner follow the principles of his own caste and ashrama. She proclaims her results by her name.

७१. शतह्रदा

शतह्रदाऽनामिकाया मध्यगा मूलपर्वणः ।

वर्तुला पणसंकाशा वैरमेव प्रयच्छति ॥ १५० ॥

शतह्रदा सौहृदस्य चंचलत्वप्रसूचनात् ।

R 71. SATAHRADA

Satahrada will be found at the centre of the base parva of the ring finger. She will be circular like a coin. The effect she bestows on the owner is enmity. She is so called because she makes friendship uncertain.

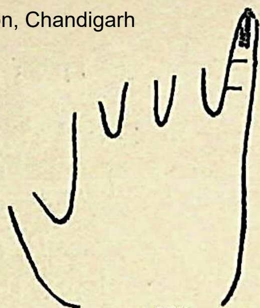
७२. मेदुरा

मेदुरानाम सा रेखा कनिष्ठामध्यपर्वणः ॥ १५१ ॥

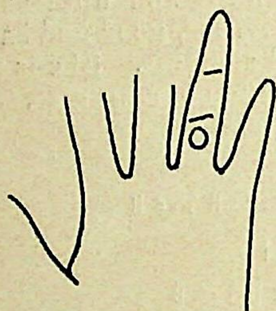
मध्यस्था परितोऽन्याभिर्युक्ता कृशाकृतिः ।



R70



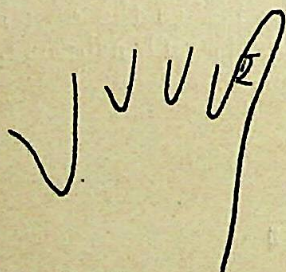
R74



R71



R75



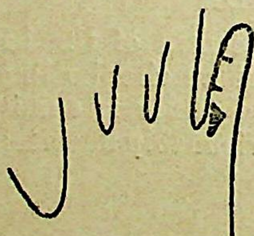
R72



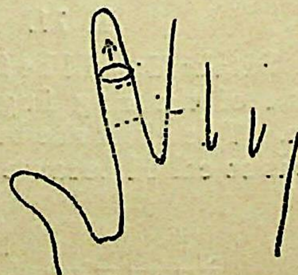
R76



R 78



R73



R77

पुत्रभ्रातृसुहृद्वर्गसंपत्सौख्यं च विन्दति ॥ १५२ ॥
मेदुरेति समाख्याता स्थूलदेहत्वसूचनात् ।

R 72. MEDURA

Medura will be found in the middle of the central parva of the little finger surrounded by other lines. She is slender in appearance. She indicates good fortune in the matter of sons, brothers, friends, wealth and health. She is so called because she also indicates stoutness of body.

७३. रात्रि

रात्रिः कनिष्ठिकामूलपर्वस्था मेदुरासमा ॥ १५३ ॥

कृष्णवर्णा मोहदा स्यात् नामार्थो मलिनत्वतः ।

R 73. RATRI

Ratri will be found at the base parva of the little finger similar to Medura. She is black in colour. She makes the owner infatuated. By name it indicates sinfulness.

Note: Inauspiciousness is also its effect.

७४. अत्युच्चा

अत्युच्चा सा कनिष्ठाग्रे तिर्यक् रेखाभिरन्विता ॥ १५४ ॥

स्पष्टाकरा दीर्घमायुः आरोग्यं च प्रयच्छति ।

अत्युच्चेत्युदिता सद्भिः लोकोत्तीर्णत्वसूचनात् ॥ १५५ ॥

R 74. ATYUCCHA

Atyuccha will be found vertically at the top of the little finger surrounded by other lines, but clear in outline. She gives long life and excellent health. She is so called because she suggests a highly successful crossing of life.

७५. कमठध्वास्तिका

कमठध्वस्तिकानाम् या कनिष्ठोर्ध्वपर्वगा ।
तिर्यक् गताऽतिपरुषा साऽत्युच्चा स्फुटाकृतिः ॥ १५६ ॥
कठिनत्वमघृष्टत्वमपरिच्छेद्यता क्वचित् ।
अजेयत्वं च नामार्थः फलोक्त्यैव प्रकाशितः ॥ १५७ ॥

R 75. KAMATADHWASTIKA

This line will be found at the top parva of the little finger, vertical and very thick. It makes the man harsh occasionally, invincible and indiscriminate. By name it proclaims invincibility.

७६. अमला

अमला स्यात् कनिष्ठाग्रे संधिरेखोपरिस्थिता ।
यवाकृतिः तया योगात् मनोनैर्मल्यदा सदा ॥ १५८ ।
अमलेत्युदिता नाम्ना मनोनैर्मल्यसूचनात् ।

R 76. AMALA

At the commencement of the top parva of the little finger, above the junction line, Amala appears in the shape of a barley i.e., a double line hooked together at the ends in conjunction with Sandhi rekha. This line gives the owner perpetual purity of mind. The name suggests the same result.

७७. वाणी

वाणी तर्जन्यूर्ध्वपर्वरेखायुक्ता यवाकृतिः ॥ १५९ ॥
रेखा विद्यां श्रियं राज्ञां वल्लभत्वं च यच्छति ।
वाणीति नाम्ना विख्याता वाङ्माधुर्यप्रसूचनात् ॥ १६० ॥

R 77. VANI

A similar formation on the top parva of the index finger is known by the name of Vani. This rekha gives the owner learning, wealth and prosperity, as well as

great popularity among kings. By name she indicates a sweet tongue.

७८. हेमवेत्रिका

अंगुष्ठस्याद्यपर्वस्था हेमाभा हेमवेत्रिका ।
सर्वसंपत्प्रदा सैषा रेखाद्वययुतापि वा ॥ १६१ ॥

यद्वा रेखात्रययुता फलं दद्यात् तथैव हि ।
सुवर्णसदृशांगत्वसूचनात् हेमवेत्रिका ।
लक्ष्मीप्रदत्वात् तामेनां श्रीरेखेत्यपरे जगुः ॥ १६२ ॥

R 78. HEMAVETRIKA

Hemavetrika is found at the base parva of the thumb shining like gold. Whether by itself or when joined by one or two more lines, it gives the same result, namely, all kinds of wealth. She is so called because the owner will have a body shining like gold. Since she bestows wealth, others call this line *Sri Rekha.*

CHAPTER VIII

LINES ON THE LEFT HAND

बामतलस्थरेखाः

नानासंज्ञा दोस्थलेऽपि वामेदक्षिणहस्तवत् ।
रेखालक्ष्मफलंचापि कथयामि यथाश्रुतम् ॥ १ ॥

अत्रापि रोहिणीलक्ष्मफलंचापिच पूर्ववत् ।

The geography of the left hand is also the same as the right hand. I shall now describe the rekhas on the left hand and their results as revealed by the sages. On this hand also Rohini's description and effects are the same as on the right hand.

१. कोर्परा

कोर्पराऽनामिकामूलात् अधोभागे तलोपरि ॥ २ ॥

त्रिभिश्चतुर्भिः रेखाभिः पंचभिर्वा समुज्ज्वलम् ।
चतुरश्रं तत्फलं स्यात् प्रशस्तिर्गमनीयता ॥ ३ ॥

सर्वसंपत् दीर्घमायुः कविता कान्तिरेव च ।
कः क्षेमार्थं ऋगत्यर्थः परशब्दोन्यवाचकः ॥ ४ ॥

गतिमान् कोर्परस्तस्मात् पुरुषः कोर्परेत्यतः ।

L 1. KORPARA

Korpara flows down from the base of the ring finger in threes, fours or fives, the effects being the same in all cases. The effects are travel in the midst of fame, all fortunes, long life, poetry and personal brightness.

Notes : This line also indicates fame through liberal support of those who seek his protection. It shows essentially the scholar.

२. करिणी

करिणी तु पितृस्थानात् तर्जनीमूलगामिनी ॥ ५ ॥
तस्मात् चक्राकृतिः किंचित्सन्धिरेखान्तमेति च ।
दोषगूढां प्रशस्तिं च दद्यात्सैषा तु मूलतः ॥ ६ ॥
शाखेव तिर्यक् वक्राङ्गया रेखया कृष्णवर्णया ।
अनामिकां मध्यमां वा गच्छन्त्या संयुता यदि ॥ ७ ॥
मदिरापाननिरतं सुस्पष्टं सूचयेन्नरम् ।
करिणीत्युदितासद्भिः मदवैभत्स्यसूचनात् ॥ ८ ॥

L 2. KARINI

Karini starts from Pitrusthana and goes towards the base of the index finger circular in shape and reaches the Sandhi rekha. She indicates concealed faults and open fame. If however she curves towards the other fingers in conjunction with another branch line, it shows the habitual drunkard. She is so called because of the suggestion of ichor—the liquid emanating from the elephant's temples and a state of intoxication.

३. मेहा

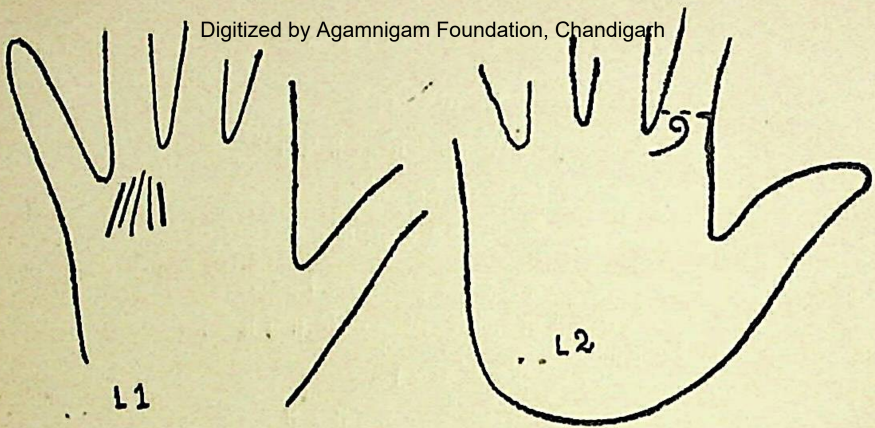
मेहा तु दक्षहस्तस्थरेखयेन्दिरया समा ।
सर्वसंपत्प्रदा नृणां आत्मज्ञत्वं च यच्छति ॥ ९ ॥
हा मे कीर्तिः कथं वा स्यात् शोभना लोकविश्रुता ।
इति चिन्ताप्रसंगाच्च मेहेत्युक्ता मनीषिभिः ॥ १० ॥

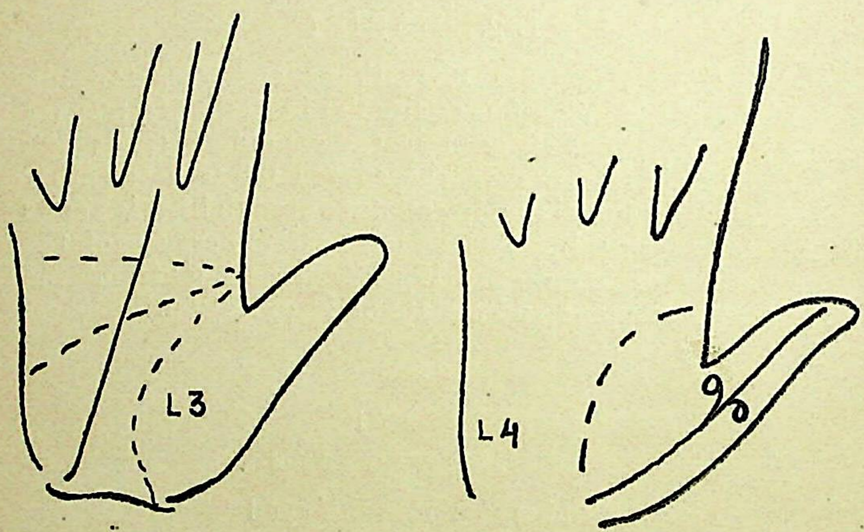
L 3. MEHA

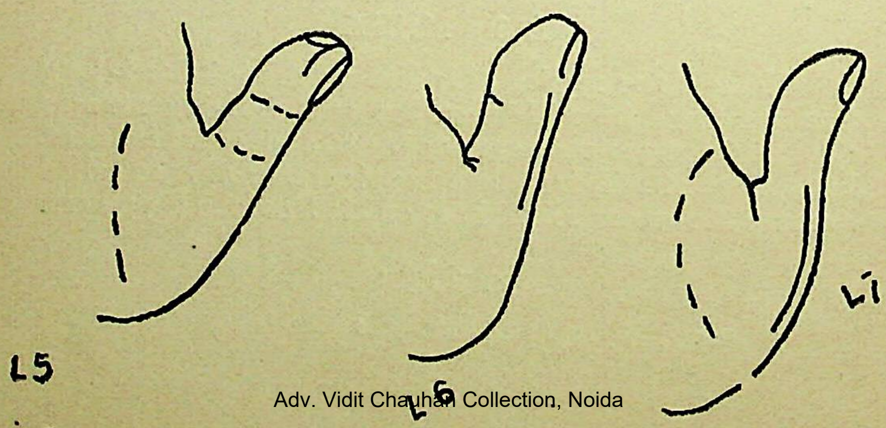
Meha is the replica of Indira on the left hand-long line starting from Manibandha and coursing towards the middle finger uninterrupted. She gives all fortunes, knowledge of self, fame and happiness. She is so called because the owner will be keen on his fame and happiness.

४. लोहिका

लोहिका रोहिणीमूलात् अंगुष्ठोदरमध्यगा ।


L1
L2


L3
L4


L5
L6
L7

ऊर्ध्वमानखपर्यंतं शृंगद्वयसमन्विता ॥ ११ ॥
एकशृंगाऽपि वा दद्यात् विद्यां लक्ष्मीं च पुष्कलाम् ।

L 4. LOHIKA

Lohika starts from the foot of Rohini and goes along the centre of the thumb upto the nail. She will have one or two sprouts spreading out like the horns of a deer. The effects are great learning and wealth.

५. करिदन्तुरा

ईषदुन्नतदन्तत्वप्रसंगात् करिदन्तुरा ॥ १२ ॥

L 5. KARIDANTURA

[Karidantura will be found on the thumb running from below to the nail] with a two-pronged fork, like the tusks of an elephant. Persons with this line will have raised teeth.

Notes: Persons with this line will have crooked limbs and perverted desires also.

६. बालहृद्या

अंगुष्ठपृष्ठमूलाधोदेशात रेखा समुत्थिता ।
बालहृद्यानाम्नि सैषा हृद्यान्पुत्रान् प्रयच्छति ॥ १३ ॥

अभंगुरं यौवनं च सौभाग्यं कीर्तिमेव च ।
बालस्य वृद्धा बालायाः वृद्धो हृद्यो भवेद्यतः ॥ १४ ॥

बालहृद्येति नामार्थः सम्प्रोक्तः पूर्वसूरिभिः ।
बालवल्लीलया यद्वा सदा हृद्यत्वसूचनात् ॥ १५ ॥

L 6. BALAHRIDYA

This line will be found at the back of the thumb starting from the base. She gives sweet-hearts, sons, perpetual youth, happiness and fame. She is so called because she gives a youthful heart to the young and old alike. Or because the owner will be childish in his pranks or again possibly because of a perennial romantic disposition.

७. वसुप्रेक्षा

रेखाया बालहृद्याया अधोभागात्समुत्थिता ।
ऊर्ध्वोन्मुखी दीर्घरूपा वसुप्रेक्षा समृद्धिदा ॥ १६ ॥

उपार्जितस्य वित्तस्य सदाऽपायविशंकया ।
निरीक्षणस्वभावात् वसुप्रेक्षेति नाम च ॥ १७ ॥

L 7. VASUPREKSHA

Vasupreksha starts from below Balahridya, is long and upward. She makes the owner opulent. From its name one has to infer that the owner will be looking at his wealth every now and then for fear of losing it.

८. चेतसा

चेतसा रोहिणीमूलात् शत्रुस्थानान्तमेति च ।
दीर्घमायुः धान्यसंपत् आरोग्यं च प्रयच्छति ॥ १८ ॥

चेतोगतार्थसंप्राप्तिसूचनात् चेतसा मता ।

L 8. CHETASA

Chetasa starts from the root of Rohini and proceeds to the very end of Satrusthana. She gives long life, large agricultural properties and perfect health. She is so called because the owner will always be bent upon earning wealth.

९. धनिः

धनिः यवसमानांगी युक्तत्वात्सन्धिरेखया ॥ १९ ॥
वामांगुष्ठस्य सफलां कृषिं सा सम्प्रयच्छति ।

स्वपौष्कल्यानुरूपेण नामार्थः स्यात् धनोदयः ॥ २० ॥

L 9. DHANI

Dhani takes the shape of a barley in conjunction with the Sandhi rekha on the left thumb. She gives fruitful agricultural properties. In proportion to the

strength of this line the person will be able to amass money—that is the meaning suggested by the name.

Notes: If the above formation is not fully formed or be disturbed, the person will have good harvests only periodically and not always.

१०. यवक्या

धनेः किंचिदधोभागे यवक्या वैश्यवृत्तिकृत् ।
तिर्यक् नामापि शाल्यादि धान्यवृद्धिप्रसंगतः ॥ २१ ॥

L 10. YAVAKYA

A little below Dhani will be found Yavakya which will be vertical. His occupation will be that of a Vaisya—trade and agriculture. The name suggests plentifuls of cereals like rice.

११. रागबधिरा

अधो यवक्यारेखायाः तिर्यक् रक्ता जरत्तनुः ।
रेखा सा रागबधिरा स्वाभीष्टविरहार्तिदा ॥ २२ ॥
नाम्नैषा रागबधिरा रागान्धत्वप्रसूचनात् ।

L 11. RAGABADHIRA

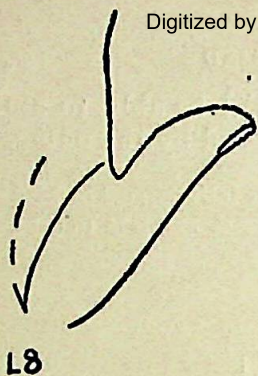
This line will be seen below Yavakya with an upward course, reddish and wavy, and lusterless. She creates pangs of separation from persons or things beloved or desired. By name she suggests colour-blindness.

१२. मदयन्तिका

अधस्थात् रागबधिरारेखायाः मदयन्तिका ॥ २३ ॥
तिर्यक् गता मदयति सर्वदा सुखसम्पदा ।
हर्षाधिक्यप्रसंगाच्च मदयन्तीति नामच ॥ २४ ॥

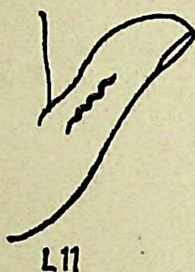
L 12. MADAYANTIKA

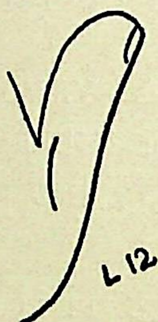
This again is an upward line below Ragabadhira, the effects being eternal pride of wealth and well-being. She is so called because she suggests excessive happiness.

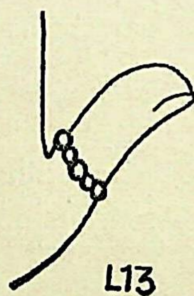

L8

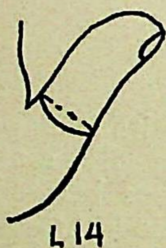

L9

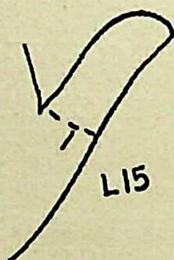

L1C

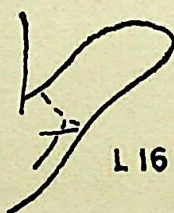

L11

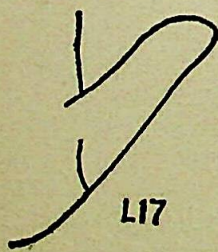

L12

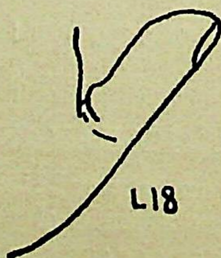

L13

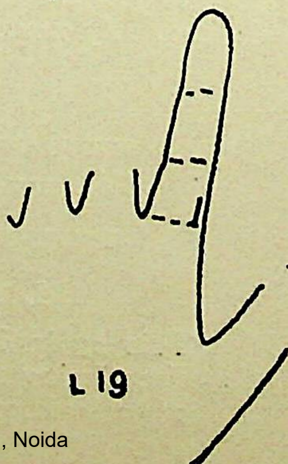

L14


L15


L16


L17


L18


L19

१३. हेमवती

अंगुष्ठमूलोर्ध्वदेशे रेखा हेमवती पृथुः ।
किंकिणीदाम तुल्यांगी हेमभूषोज्ज्वलाङ्गता ॥ २५ ॥

अवंचनीयता कीर्तिः फलं नामात्र च स्फुटम् ।

L 13. HEMAVATI

A little above the foot of the left thumb appears Hemavati thickish, formed like a row of small bells made of gold. Its effects are undeçeivability, and fame, besides possession of golden ornaments as suggested by the name.

१४. रतिः

रतिः अंगुष्ठमूले तु संयुक्ता सन्धिरेखया ॥ २६ ॥

भोगसौख्यं तत्फलं स्यात् नामार्थोऽत्र परिस्फुटः ।

L 14. RATI

Rati will be found coupled with the Sandhi rekha at the foot of the thumb. It is clear from the name that sexual pleasure is the exclusive gift of this line.

१५. हृद्या

हृद्या रतेः अधोभागे रेखा तिर्यक् गता सदा ॥ २७ ॥

तत्फलं लोकहृद्यत्वं नामार्थः स्पष्ट एव हि ।

L 15. HRIDYA

Hridya is a vertical line below Rati. A person with that line will be loved by the whole world.

Note :—Should the line be defective, there will occasionally be periods when he will come into disfavour.

१६. वसुघ्नीः १७. रोमविस्रसुः

अधोभागात् वसुघ्न्यास्तु गच्छन्ती रोमविस्रसुः ॥ २८ ॥

तत्पृष्ठे रोमसन्धिप्रवेशे न च तत्फलम् ।

तद्वतां रोमनाशः स्यात् स्त्रीणां पुंसामथापि वा ॥ २९ ॥

स्वपौष्कल्यानुरूपेण नामार्थोऽत्र परिस्फुटः ।

L 16. VASUGHNI

That line which cuts the above line Hridya asunder is called Vasughni. It destroys all the effects of the above line.

L 17. ROMAVISRASU

The lines Romavisrasu start from below Vasughni and proceed to the back of the hand to the region of hair. Both for men and women such lines indicate loss of hair in proportion to the strength of those lines.

१८. गजाह्वया

गजाह्वया स्यात् अंगुष्ठस्याद्यया सन्धिरेखया ॥ ३० ॥

संश्लिष्टा वामपार्श्वेन तिर्यक् पृष्ठोन्मुखी स्फुटा ।

गम्भीरत्वं अधृष्यत्वं पारतंत्र्यंच तत्फलम् ॥ ३१ ॥

गजाह्वयैषा गजवदाह्वानस्य प्रसूचनात् ।

L 18. GAJAHVAYA

This line will be found in contact with the first Sandhi rekha of the thumb, a little to the left and upward and therefore tending to look at the back of the hand. She will be clear in formation. A person with that line will be sagacious, invincible but dependent on others. The name suggests the calling of the elephant as an illustration of its effects.

१९. धरणी

धरणी तर्जनीमूलसन्धिरेखान्तिके कृशा ॥ ३२ ॥

तिर्यक् गता चोर्ध्वदेशे भूसमृद्धिप्रदा नृणाम् ।

स्त्रीणां चेत् मितभाषित्वं नामार्थोऽत्र परिस्फुटः ॥ ३३ ॥

L 19. DHARANI

This line will be found at the end of the first Sandhi rekha of the index finger, a little above it, thin and vertical. It gives men plenty of landed properties. It makes women chary of talk.

२०. मेचकः

निम्नरूपो मेचकः स्यात् मध्यगश्चाद्यपर्वणः ।
वामहस्तस्य तर्जन्याः वर्णतश्चापि मेचकः ॥ ३४ ॥

शुक्लवर्णस्तु केषांचित् लक्ष्मीवृद्धिश्च तत्फलम् ।
नामार्थोपि च वर्णोक्त्या संप्रोक्तः पूर्वसूरिभिः ॥ ३५ ॥

L 20. MECHAKA

Mechaka is at the centre of the first parva of the index finger of the left hand deeply cut. Usually it is dark in colour, although it is white in some cases. All attempts made by him who has this line to amass wealth will succeed. The ancients have named the line by its colour.

२१. मोचिका

मोचिका या तिर्यगूर्ध्वं तर्जनीमध्यपर्वणि ।
बन्धं मोक्षं च चौर्यादिकर्मणा बिदधात्यसौ ॥ ३६ ॥

नामार्थोऽत्र फलोक्त्यैव मोचिकायाः समीरितः ।

L 21. MOCHIKA

Mochika is that vertical line higher up on the middle parva of the index finger of the left hand. It envisages release from confinement caused by theft.

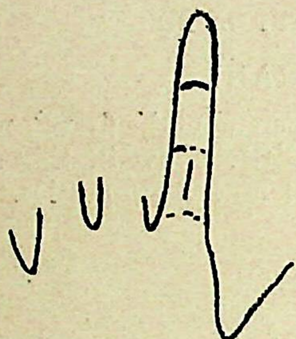
Note:—The nether part of this line sometimes branches out sideways.

२२. मुचिः

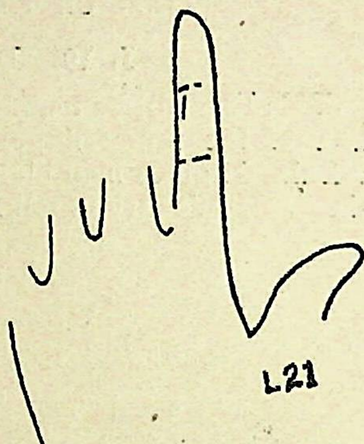
आद्यपर्वणि तर्जन्या रेखा पार्श्वोन्मुखी क्वचित् ॥ ३७ ॥

आरोग्यं कांति सौभाग्यं धनलाभादि तत्फलम् ।

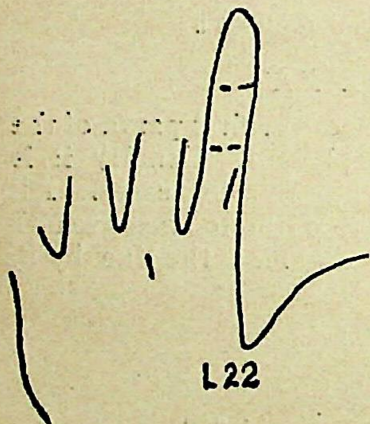
सैषा दारिद्र्यरोगादि दुःखानां मोचनात् मुचिः ॥ ३८ ॥



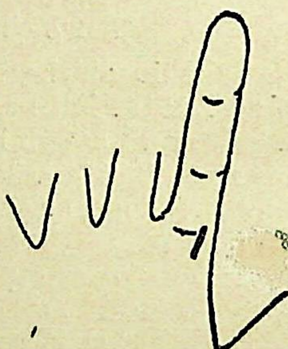
L20



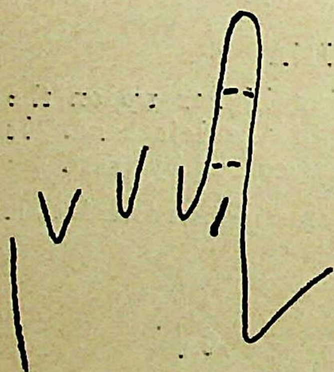
L21



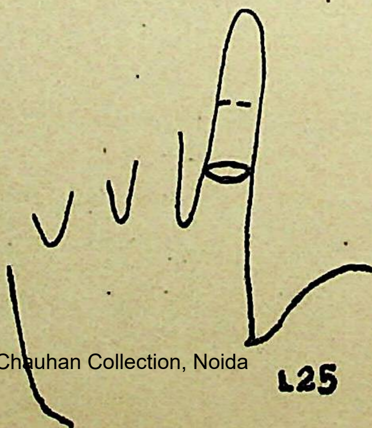
L22



L23



L24



L25

L 22. MUCHI

Muchi is that line on the base parva of the index finger which tends to the sides slightly. Excellent health, fame, happiness, monetary gain are the results thereof. She is so called because she indicates salvation from poverty and ill health.

२३. असिघ्नी

असिघ्नी तर्जनीमूलात् ऊर्ध्वं अत्यन्तसान्निधौ ।
तिर्यक् गता फलं मृत्युः अष्टाविंशे तु वत्सरे ॥ ३९ ॥

असिघ्नीत्यसिना नाम हननस्य प्रसंगतः ।

L 23. ASIGHNI

Asighni will be found a little above the foot of the base of the index finger, and upward. She denotes death at the age of 28. She is so called because the sword is symbolic of killing.

२४. सुरुचिः

ऊर्ध्वं तु असिघ्न्याः सुरुचिः तिर्यक् सा परुषाकृतिः ॥ ४० ॥

अकालमृत्युदा नाम शोभनांगत्वसूचनात् ।

L 24. SURUCHI

Suruchi will be found above Asighni, rather thick and vertical. She indicates untimely death. By her name, she indicates a lovely body.

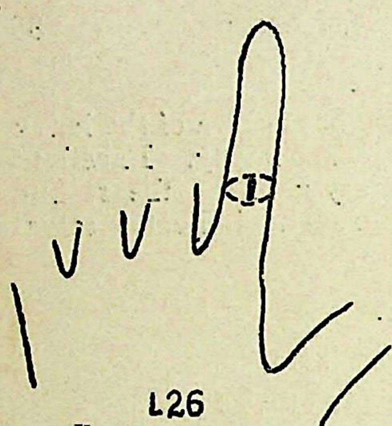
२५. पाटी

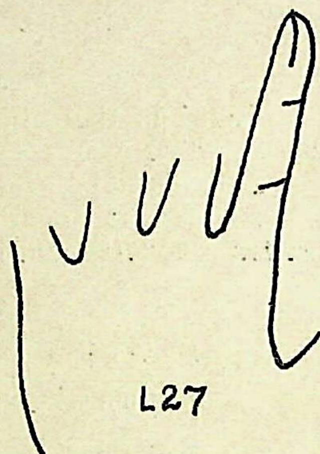
द्वितीयया तु तर्जन्याः संश्लिष्टा संधिरेखया ॥ ४१ ॥
पाटी स्यात् तत्फलं शत्रोः जयः तत्संधिरेव च ।
पाटः संधिः समुद्दिष्टः तद्वान् पाटीति कथ्यते ॥ ४२ ॥

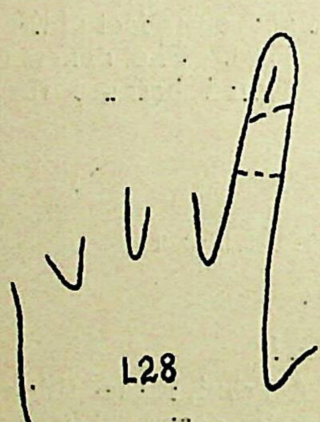
नाम्ना पाटी जितस्याऽपि रिपोः संधिप्रसूचनात् ।

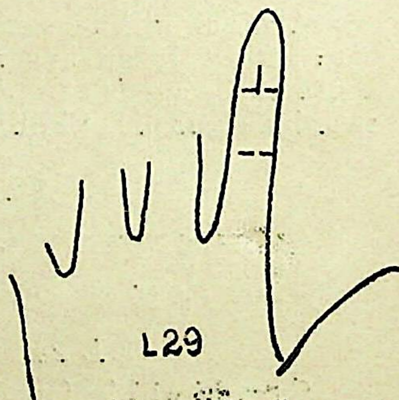
L 25. PATI

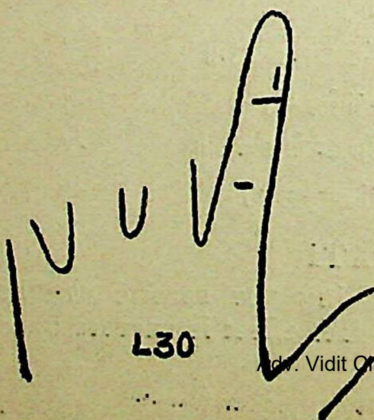
Pati will be found embracing the second sandhi rekha, of the index finger. Her effect is success over

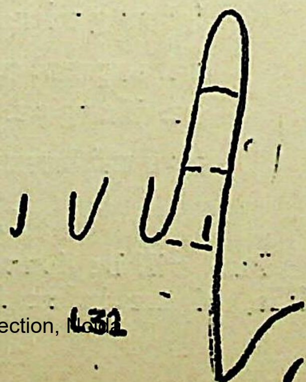

L26


L27


L28


L29


L30


L31

enemies. That Sandhi is called Patassandhi. A man with that sandhi is Pati, meaning thereby the person who has overcome his foes. The word sandhi is suggestive of the meet on war level.

२६. लुटिः

अन्तराले लुटिः तिर्यक् स्यात् पाटीसंधिरेखयोः ॥ ४३ ॥

कृच्छ्रेण भोजनप्राप्तिः तद्वतां नाऽत्र संशयः ।
सदा विकृतचेष्टत्वप्रसंगात् सा लुटिः स्मृता ॥ ४४ ॥

L 26. LUTI

Luti is that line running between the Sandhi rekha and Pati and is vertical. People with this line will get food with difficulty. There is no doubt about that. The name suggests a substantial annual budget of family difficulties for the owner.

२७. तण्डुः

ऊर्ध्वपर्वण्यूर्ध्वमुखी तर्जन्यास्तण्डुरानखम् ।
तत्फलं सौख्यचिन्तादौ विशेषात् ऊर्ध्ववक्त्रता ॥ ४५ ॥

तण्डुर्नन्दी स्वड्डुमरे मुखव्यादानएवहि ।
तद्वत् तस्योर्ध्ववक्त्रत्वप्रसंगात् तण्डुरुच्यते ॥ ४६ ॥

L 27. TANDU

Tandu will be found on the top parva of the index finger going upto the nail. A person with that line will put up his chin with thoughts on work and play. The name is suggestive of the ox which will have a lifted chin and the line will be upturned likewise.

२८. प्रियङ्गवी

ऊर्ध्वपर्वणि तर्जन्याः मध्ये तिर्यक् प्रियङ्गवी ।
वाञ्छितार्थप्रदानाम गोप्रियत्वप्रसूचनात् ॥ ४७ ॥

L 28. PRIYANGAVI

Priyangavi will be found at the centre of the top parva and be vertical. She will bestow on the owner all that he desires. By name it suggests love of the cows on the part of the owner.

२९. ज्योत्स्नी

अधो भागे प्रियङ्गव्याः ज्योत्स्नी तिर्यक् कृशाकृतिः ।
असम्भाव्यविवाहस्य योगं सा सम्प्रयच्छति ॥ ४८ ॥
ज्योत्स्नीति नाम ह्यानां दाराणां सम्प्रसूचनात् ।

L 29. JYOTSNI

Jyotsni is that line below Priyangavi which is vertical and thin in shape. She gives this result—unusual marriage. By name the line indicates many sweethearts.

३०. हताशा

ऊर्ध्वं ज्योत्स्न्या हताशा स्यात तिर्यक् स्थूलतराकृतिः ॥ ४९ ॥
अकाले पुत्रमरणं असृग्वमनतोऽपिवा ।
तत्फलं नात्र सन्देहो नामार्थोऽत्रापि च स्फुटः ॥ ५० ॥

L 30. HATASA

Above Jyotsni will be found Hatasa, vertical and thickish in form. She indicates untimely death of son, possibly by vomiting blood. There is no doubt about it and the meaning of the name too is clear—hope dashed to the ground.

Notes:—Nature's fury may sometimes cause the death.

३१. देवद्विट्

देवद्विट् तर्जनीमूलसंधिरेखोर्ध्वदेशतः ।
तिर्यक् बाह्ये रोमसन्धौ नास्तिक्यं सर्वकर्मसु ॥ ५१ ॥
तत्फलं देवताद्वेषो नाम्ना संसूचितः स्फुटं ।

L 31. DEVADWIT

This line will be found a little above the base sandhi rekha at the flank where the hairy portion begins. Disbelief in God and things Godly are the result of that line. The name clearly indicates the infidel and the iconoclast.

३२. कपर्दिः

कपर्दिः तदधस्तात् स्यात् संश्लिष्टा सन्धिरेखया ॥ ५२ ॥

तिर्यक् पार्श्वोन्मुखी रेखा भार्याभङ्गकरी स्फुटम् ।
कपर्दीति च नामापि केशानां चिक्कणत्वतः ॥ ५३ ॥

L 32. KAPARDI

Kapardi will be found a little below the above line, embracing the sandhi rekha, tending towards the sides. She brings about the demise of wife. The name suggests a sticky state of hair.

३३. अपराजिता

ऊर्ध्वोन्मुखी पृष्ठभागे तर्जन्यास्तु अपराजिता ।
पुत्रनाशकरी नाम्ना गतशोभत्वमीरितम् ॥ ५४ ॥

L 33. APARAJITA

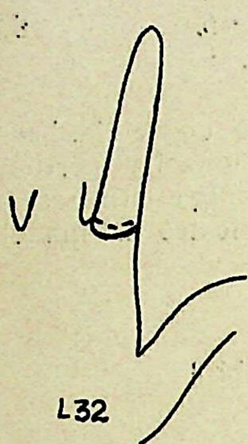
This line will be found at the back of the index finger and will be upturned. She destroys children. By name she indicates loss of lustre in one's life by reverse meaning.

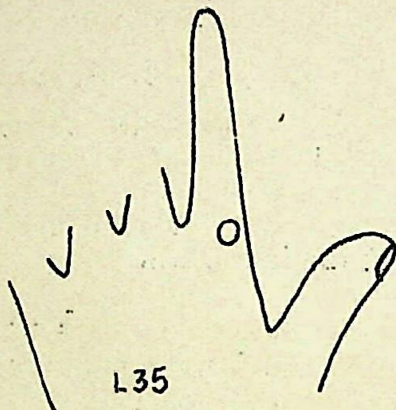
३४. दुग्धा

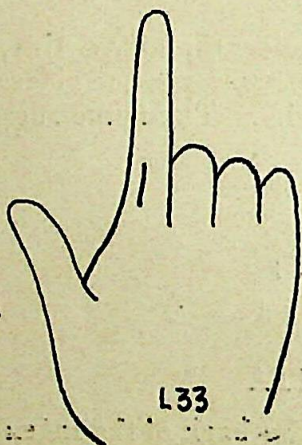
दुग्धा स्यात् तर्जनीमूलवामभागादधोमुखी ।
आयुः क्षयकरी नाम्ना क्षीरेच्छत्वं प्रयच्छति ॥ ५५ ॥

L 34. DUGDHA

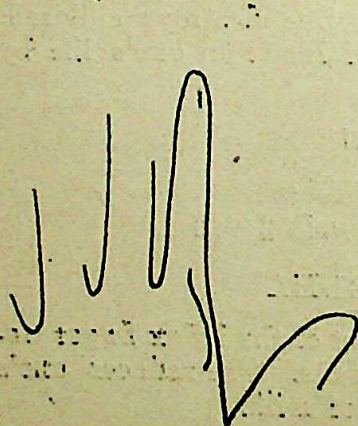
Dugdha starts from the root of the index finger towards the left and goes downwards. She reduces one's life. The name suggests love of milk.

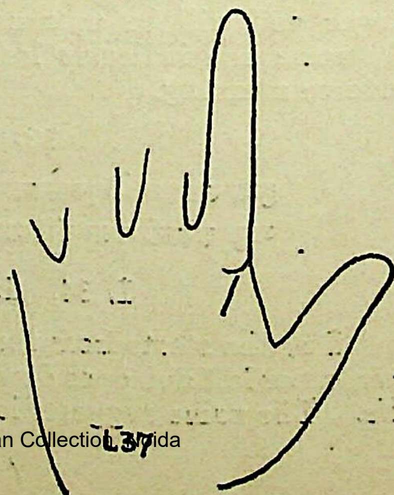

L32


L35


L33


L36


L34


L37

३५. मुग्धा

मुग्धा दुग्धापदे वृत्ता तर्जन्यामूलएव वा ।
पुंसां प्रशस्तिः स्त्रीणांतु विपरीतफलप्रदा ॥ ५६ ॥

मुग्धभावप्रसंगेन मुग्धेत्युक्ता मनीषिभिः ।

L 35. MUGDHA

Mugdha will be found at the foot of Dugdha in circle or going round the root of the index finger. It bestows great honour on men but quite the opposite result for women (disapproval). She is so called by sages because of the attraction involved.

३६. सोर्मिः

मुग्धाया वृत्तवैकल्यात् अर्धचन्द्राकृतिः यदि ॥ ५७ ॥

सोर्मिर्नाम भवेत् रेखा वाञ्छितार्थप्रदा सदा ।
सोर्मिरित्युदिता सद्भिः वृहदंगत्वसूचनात् ॥ ५८ ॥

L 36. SORMI

If however Mugdha is not a complete circle, but an arc then it is called Sormi. Such a line is capable of giving all one desires, always. She is so called because people with this line will have large parts of the body.

३७. अमुका

सोर्मेः सकाशात् अमुका स्यात् स्थूला पृष्ठगामिनी ।
आरोमसन्धि धीरत्वं सुभगत्वं च तत्फलम् ॥ ५९ ॥

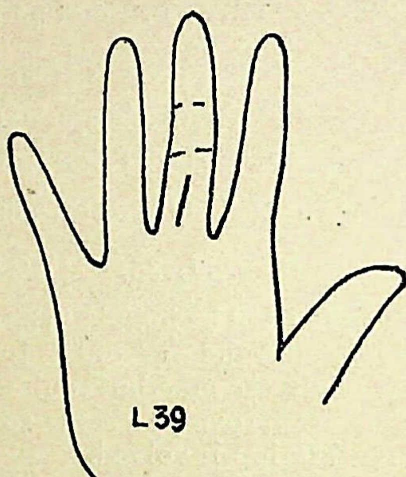
अमुकेत्युदिता स्त्रीणां अभीष्टार्थप्रसूचनात् ।

L 37. AMUKA

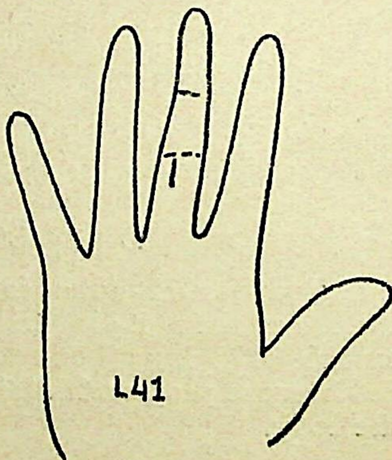
Amuka is a thick line near Sormi going to the back of the hand to the hairy portion. She indicates courage and enjoyment of sexual pleasure. She is so called because she indicates giving all that a woman desires.

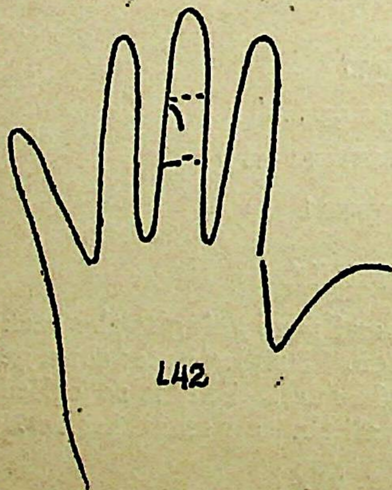
Note :—This line applies to men only.

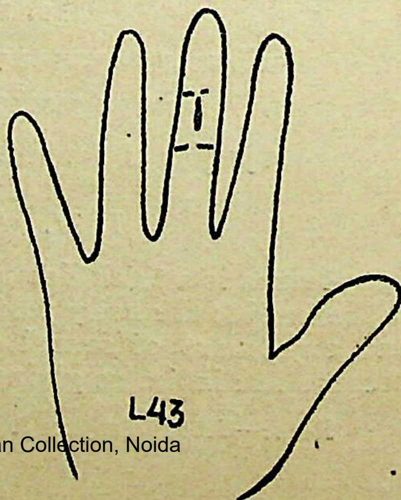

L38


L39


L40


L41


L42


L43

३८. कोर्परस्थितिः

कोर्परस्थितिः ऊर्ध्वस्थसन्धिरेखोर्ध्वदेशतः ॥ ६० ॥

मध्यमां अभिगच्छन्ती रेखा स्यात् बुद्धिमान्यदा ।
मुखस्य कोर्परस्थत्वसूचनात् बुद्धिमान्यदा ॥ ६१ ॥

L 38. KORPARASTHITI

That line on the middle finger starting from above the top sandhi rekha and coursing down the middle parva is called Korparasthiti. It makes men devoid of intellect. Eternal sorrow will be his lot.

Note :—See L 1 text for elucidation.

३९. कर्मन्दिधी

कर्मन्दिधीः नाम रेखा मध्यमामूलपर्वगा ।
स्त्रीणां समृद्धिः सौभाग्यं सौशील्यादि च तत्फलम् ॥ ६२ ॥

कर्मभोगादिनामासौ धीरिच्छावाचिका ततः ।
भोगेच्छां प्रददातीति नाम्ना कर्मन्दिधी मता ॥ ६३ ॥

L 39. KARMANDIDHI

This line will be found on the base parva of the middle finger. It gives women all good things, happiness and good nature. By name it suggests love of pleasure, and enjoyment.

Note :—Ultimately it creates a desire to become a *Sanyasini*. This line applies to women only.

४०. श्लथा

श्लथाख्या मध्यमामूलपर्वमध्यस्थिता नृणाम् ।
पार्श्वोन्मुखी विजयदा नामार्थःस्निग्धवर्णदा ॥ ६४ ॥

L 40. SLATHA

Slatha will be found at the centre of the base parva of the middle finger slanting towards the sides. She gives success to the owner. She derives its name by its oily appearance.

४१. गुर्वी

गुर्वी स्यात् मध्यमामूलपर्वान्त्यस्था तु योषिताम् ।
सदा भोगप्रसङ्गेन क्लेशदा कामिनां भृशम् ॥ ६५ ॥

अस्या गुर्वीति नामापि गात्रगौरवसूचनात् ।

L 41. GURVI

Women will have this line at the top of the base parva on the middle finger. She creates perennial uneasiness to the pleasure-loving on account of constant thought about sexual union. By name she indicates heavy-built body for the owner.

Note :—This line applies to women only. Illicit love too is implied.

४२. दमना

दमना मध्यमामध्यपर्वान्त्यांशस्थिता स्फुटा ॥ ६६ ॥

अशुचित्वप्रदा रेखा स्त्रीणां पुंसामथापि वा ।

L 42. DAMANA

Damana will be found at the top-most portion of the middle parva of the middle finger and will be clear in outline. She makes both men and women unclean.

Note :—If instead, the line be situated at the base and not at the top of the parva, it will give cleanliness.

४३. वंशवंधिनी

सा वंशबन्धिनी मध्यपर्वान्त्यांशस्थिता ऋजुः ॥ ६७ ॥

वंधुत्वं तत्फलं नाम्ना फलोक्त्याऽथोपि सूचितः ।

L 43. VAMSABANDHINI

This is another line at the top of the middle parva of the middle finger and is straight. It shows many relatives. In other words the owner will be tied down by relatives as indicated by the name.

४४. पूता

पूतान्त्यपर्वमूलस्था स्याद्विशेषज्ञता फलम् ॥ ६८ ॥

पूतेति छंदतो बुद्धिप्रसरत्वप्रसूचनात् ।

L 44. POOTA

Poota will be found at the base of the last parva of the same finger. Extraordinary or spontaneous knowledge is her gift. The same is indicated by the name.

Note :—Some texts call have this line Loota.

४५. प्रियालिका

प्रियालिका चाऽन्त्यपर्वमध्यस्था लोकरञ्जनी ॥ ६९ ॥

नाम्ना प्रियालिकेति स्यात् बंधुवर्गप्रियत्वतः ।

L 45 PRIYALIKA

Priyalika will be found at the centre of the last parva. She makes the owner beloved of the world. The name suggests love of one's relations.

४६. देवी

देवी तदन्त्यपर्वान्त्यसंस्था चञ्चलसंस्थितिः ॥ ७० ॥

कुर्यात् देवीति नामापि द्योतनत्वप्रसङ्गतः ।

L 46. DEVI

This line will be found at the top of the last phalange. She shows constant change of place or position, or fickle disposition for the owner. The name suggests illumination.

४७. महापूर्वा

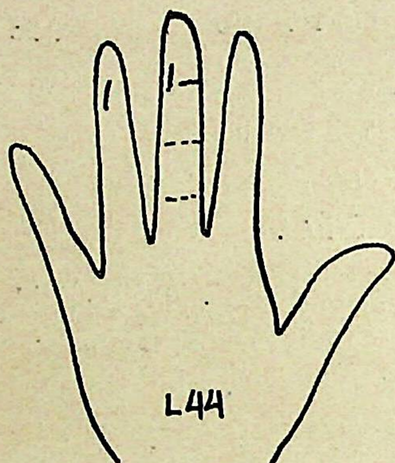
महापूर्वा तु तन्मध्यसंधिरेखोपरि स्थिता ॥ ७१ ॥

पुंसां प्रसिद्धिदा स्त्रीणां भोगसौख्यं प्रयच्छति ।

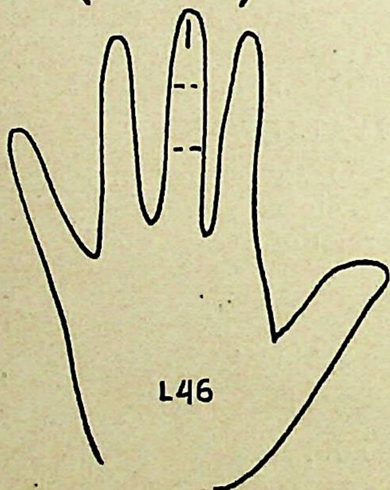
पूर्वाङ्गस्य महत्वेन महापूर्वेति नामच ॥ ७२ ॥

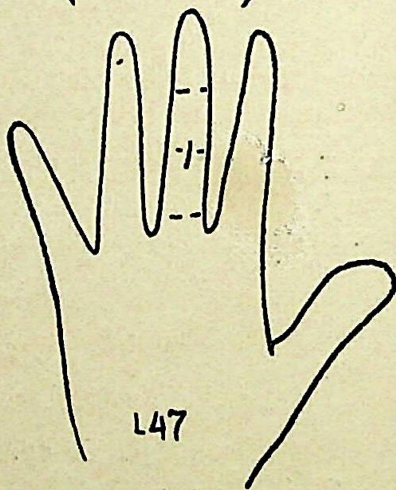
L 47. MAHAPOORVA.

Mahapoorva will be found on the middle sandhi rekha. In the case of men it gives great fame. For


L44


L45


L46


L47


L48


L49

women it gives sexual pleasure. It is so called because of largeness of head.

Notes:—Greatness in the case of men will be the result of conduct and learning *par-excellence*. In the case of women fame through performance of their own duties, depending upon their standing in life.

४८. देविका

देविकाऽनामिकामूले संधिरेखोपरि स्थिता ।
निम्नरूपा मुक्तिदा च नाम्नाष्टैश्वर्यसूचकम् ॥ ७३ ॥

L 48. DEVIKA

Devika will be found on the base of sandhi rekha of the ring finger. She will be deep-cut. She gives emancipation from life. By name she suggests divine powers like omnipotence etc.

Note—Another text clearly mentions cessation of further births for the owner of this line.

४९. परिस्तीर्णा

परिस्तीर्णा तदूर्ध्वस्था सदा संसारबंधदा ।
परिस्तीर्णेति शाल्याद्यैः पूर्णगेहत्वसूचनात ॥ ७४ ॥

L 49. PARISTIRNA

Paristirna will be found above Devika. She indicates perpetual involvement in family life. By name she indicates the house full of cereals like rice.

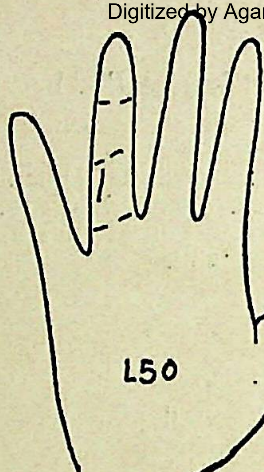
५०. परिधिः

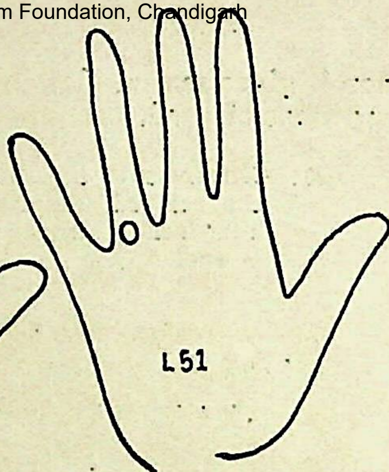
परिधिस्तु तदूर्ध्वस्था नित्यनैमित्तिकादिषु ।
कर्मस्वभिरुचिं कुर्यात मुक्ति वा सम्प्रयच्छति ॥ ७५ ॥

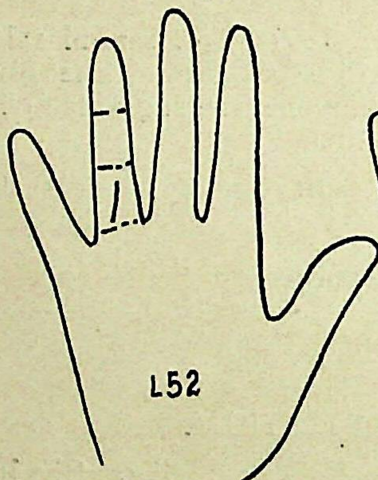
परिधिः सततं वह्नौ होमकर्मप्रसूचनात ।

L 50. PARIDHI

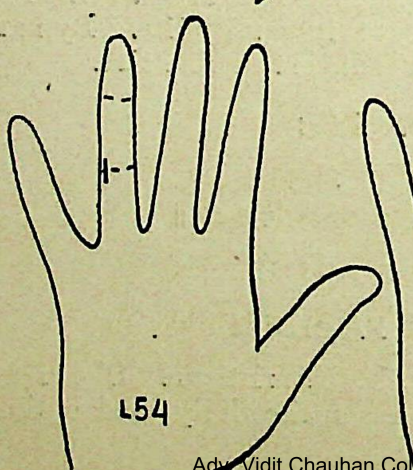
Paridhi will be found above Paristirna. She creates desire in the performance of the daily and optional

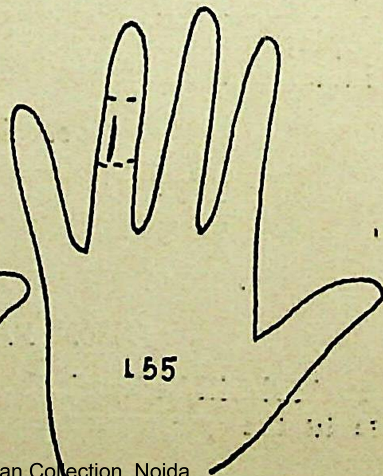

L50


L51


L52


L53


L54


L55

religious performances of man. She also gives final beatitude. She is so called because of the sacrificial fire required for the above performances.

५१. वर्तुला

वर्तुलाऽनमिकामूले वर्तुलाकृतिः स्फुटा ॥ ७६ ॥
सचिवायत्तसिद्धित्वं तत्फलं नाम च स्फुटम् ।

L 51. VARTULA

The line Vartula will be found at the base of the ring finger and will be circular in shape. She will be clear in outline. She makes the owner become a minister.

५२. सिंहिका

सिंहिकाऽनामिकामूलपर्वस्था विजयप्रदा ॥ ७७ ॥
नृपाणां तत्वनिर्णीतिः ब्राह्मणानां तु तत्फलम् ।
सिंहिकेति च नामापि सदा शूरत्वसूचनात ॥ ७८ ॥

L 52. SIMHIKA

This line will be found at (the centre of) the base parva of the ring finger. She gives victory against foes in the case of kings. In the case of Brahmins great authority in expounding truths. By name also she indicates valour.

५३. मनुः

मनुः तदूर्ध्वभागस्थो निम्नाकारोऽतिदुर्लभः ।
मन्त्राभ्यासरतत्वं तु फलं स्पष्टं च नाम हि ॥ ७९ ॥

L 53. MANU

Manu will be found above Simhika; she will be deep in appearance. The effects are that the owner will be proficient in rare *Mantras* (chanting of spells). Manu means *Mantra*.

५४. यविष्ठा

यविष्ठाऽतिसमीपस्था तदूर्ध्वं मन्त्रसिद्धिदा ।
यविष्ठेति च नामापि प्रावीण्यातिशयत्ववतः ॥ ८० ॥

L 54. YAVISHTA

Yavishta will be above Manu and very near to it. She bestows the fruit of chanting mantras. By name she indicates extraordinary learning.

५५. भूति

भूतिः यविष्ठोर्ध्वदेशे किञ्चिच्छिष्टा समृद्धिदा ।
सौशील्यं सुभगत्वं च फलं नाम परिस्फुटम् ॥ ८१ ॥

L 55. BHOOTI

Above Yavishtha will be Bhooti, a little prominently. She gives plenty of everything, excellent character and sweet disposition. Great fortune is indicated by the name.

५६. अधिका

अधिकाऽनामिकान्तस्था पर्वण्यंशगता कृशा ।
तत्फलं तर्कशूरत्वं युक्तिज्ञत्वमथापि वा ॥ ८२ ॥
उभयं वाऽत्र नामार्थः स्पष्टो वृत्ताकृतित्वतः ।

L 56. ADHIKA

Adhika will be found at the last top parva of the ring finger (just above the sandhi rekha), thin and circular in shape. She bestows on the owner great prowess in arguments or resourcefulness of mind or both.

५७. दण्डी

दण्डी तु कनिष्ठायाः मूले पर्वान्तमाश्रयेत् ॥ ८३ ॥
नयज्ञता फलंचास्य नामार्थो बहुसैन्यता ।

L 57. DANDI

Dandi will be found at the foot of the little finger reaching the top of that region. Leadership is her effect. By name she indicates a large army.

> **Notes:—Prudence or policy making in modern parlance. Some authors call this *Dandinee*.**

५८. रुता

रुता कनिष्ठिकामूलात् वामपार्श्वेन चोर्ध्वगा ॥ ८४ ॥

जयप्रदा परस्त्रीणां नाम्ना रोदननामतः ।

L 58. RUTA

Ruta will start from the foot of the little finger and proceed upward by the left side. She gives victory over enemies and consequently causes grief to enemy women. By name she indicates weeping.

५९. वास्तोष्पति

वास्तोष्पतिर्नाम रेखा कनिष्ठामूलदेशतः ॥ ८५ ॥

ऊर्ध्वोन्मुखी दक्षपार्श्वे विचित्राऽपूर्वगेहदा ।

नामार्थोऽत्र फलोक्त्यैव कथितः पूर्वसूरिभिः ॥ ८६ ॥

L 59. VASTOSHPATHI

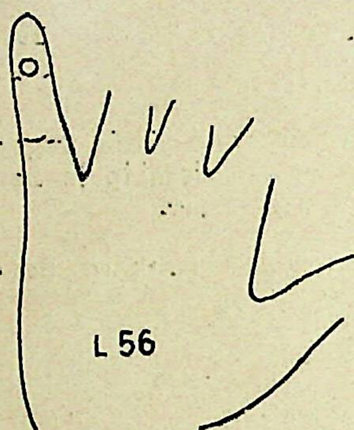
This line too will be found at the foot of the little finger, going upwards from the right side. She gives the owner a wonderfully decorated house, according to learned men of yore, as indeed suggested by the name.

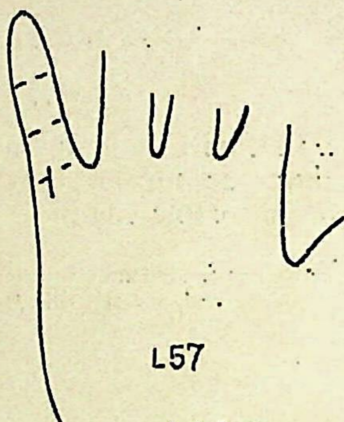
६०. केशगण्डस्थला

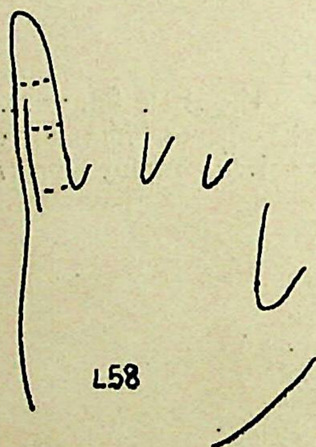
केशगण्डस्थला रेखा कनिष्ठामूलमध्यगा ।

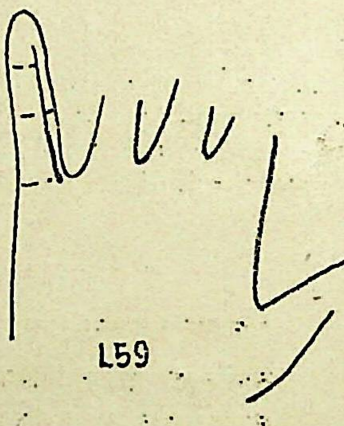
ऊर्ध्वोन्मुखी स्वाश्रयस्य क्रमोक्त्यैयुतं गड्डम् ॥ ८७ ॥

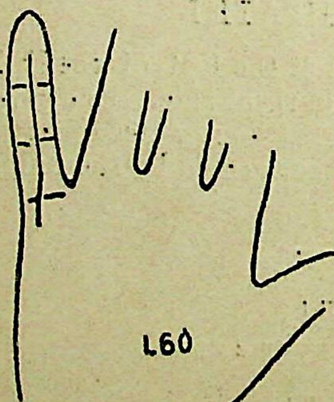
कुर्वन्शिरस्त्विनामार्थः फलोक्त्या समुदीरितः ।

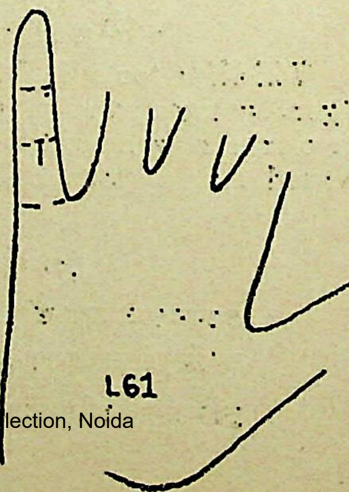

L 56


L57


L58


L59


L60


L61

L 60. KESAGANDASTHALA

This line will be found centrally at the foot of the little finger going up. Such a person will have a growing hump on his head.

Notes:—It has been said by other writers that such a line creates a gulf between the owner and his father or generally difficulties for his father.

६१. पतिः

पतिः कनिष्ठिकामूलपर्वोर्ध्वांशगता शिवा ॥ ८८ ॥

तत्फलं सद्गतिः नाम्ना बहुभर्तृत्वमीरितम् ।

L 61. PATI

Pati will be found at the top of the base parva of the little finger. She leads men to Kaivalya. By name she suggests excellent wife-hood and many children for women.

६२. पंगुः

पंगुः कनिष्ठिकामध्यसन्धिरेखासमन्वितः ॥ ८९ ॥

तत्फलं पंगुता नाम्ना फलोक्त्याऽर्थस्समीरितः ॥

L 62. PANGU

Pangu will be found coupled with the middle *sandhi rekha* of the little finger. She makes the owner lame, as suggested by the name.

Notes:—Some writers call this line *Klesa*, although the effect is said to be the same.

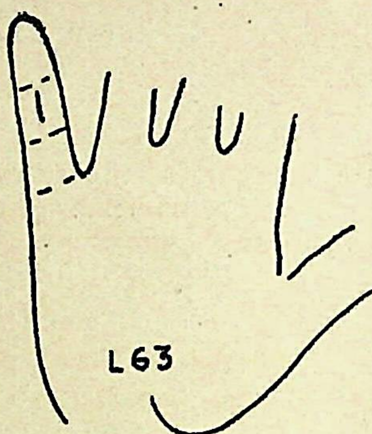
६३. अनन्तकः

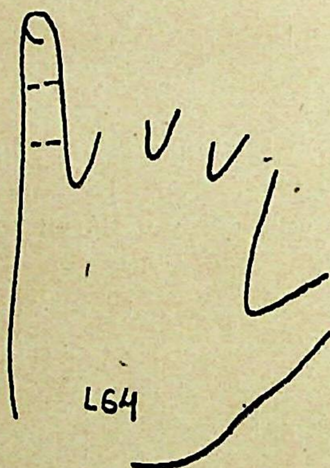
अनन्तको मध्यपर्वमध्यस्थः निम्नसंस्थितिः ॥ ९० ॥

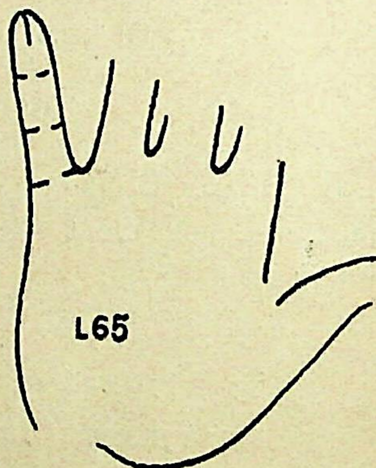
तत्फलं परिदाहः स्यात् क्वचित् तैलादियोगतः ।

क्लेशमात्रं न तु मृतिः इति नाम्ना समीरितम् ॥ ९१ ॥

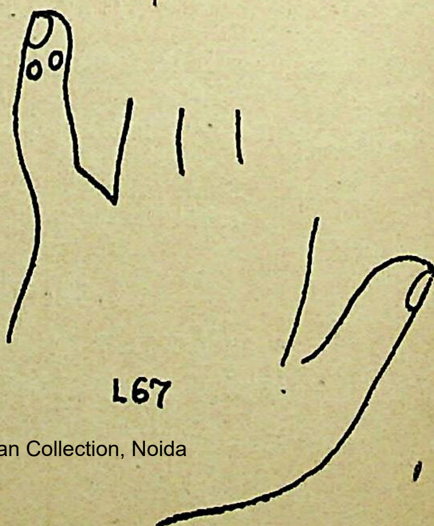

L62


L63


L64


L65


L66


L67

L 63. ANANTAKA

That deep-cut portion in the middle parva of the little finger is called Anantaka. She indicates danger through fire, sometimes caused by inflammable oil. It indicates only suffering and not death.

६४. श्रीवल्ली

श्रीवल्ली तु कनिष्ठाग्रपर्वसंस्था कृशाकृतिः ।
पार्श्वोन्मुखी समृद्धिं च वैरूप्यं च प्रयच्छति ॥ ९२ ॥

चरणे व्रणसम्भूतकृमिपीडासमुद्भवः ।
किंच सप्ततिवर्षान्ते मृतिं सा संप्रयच्छति ॥ ९३ ॥
[यथा वल्ली न त्यजति स्वयं शुष्कमपि द्रुमम् ।
तद्वत् श्रीरप्यमुं नित्यमिति नामार्थसङ्गतिः ॥]

L 64. SRIVALLI

This line will be found at the top parva of the little finger, thin and tending towards the sides. She makes a man rich as well as look ugly. She also causes ulcers in the legs where germs will form. Finally she kills him at the age of 70. [As the creeper even when it is dead dry does not lose hold of the tree so will fortume cling to him to the end.].

Notes:—Some writers give three more years. The last two lines are found in some Mss.

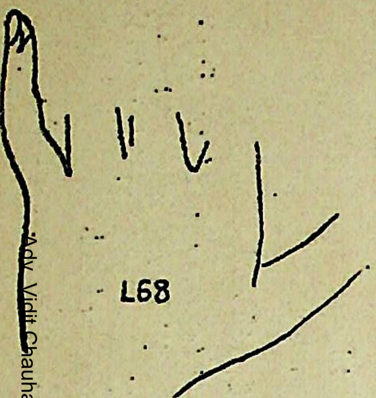
६५. रोहितं

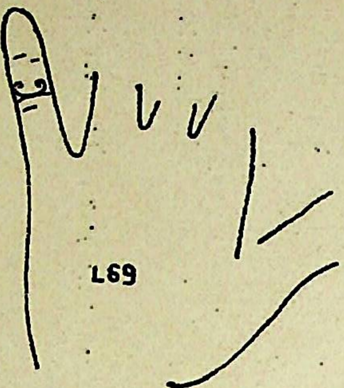
रोहितं नखपर्यन्ते रक्तवर्णं तु तद्गतः ।
असृग्वमनं अंगारसंबन्धं चापि तत्फलम् ॥ ९४ ॥

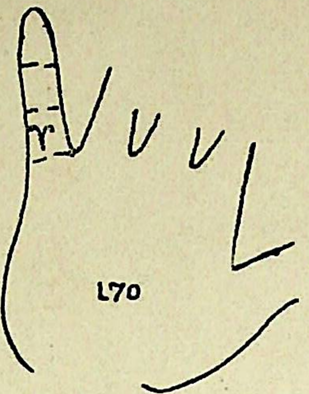
L 65. ROHITAM

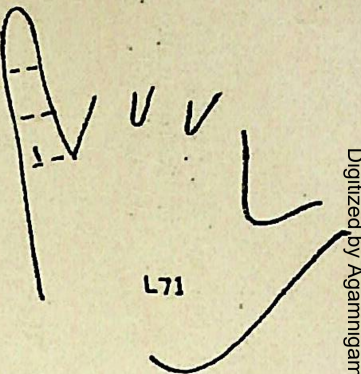
This line will be found (at the top of the finger) proceeding till the nail and will be red in colour. She causes fire accident as well as blood vomiting to the owner, according to learned men of old.

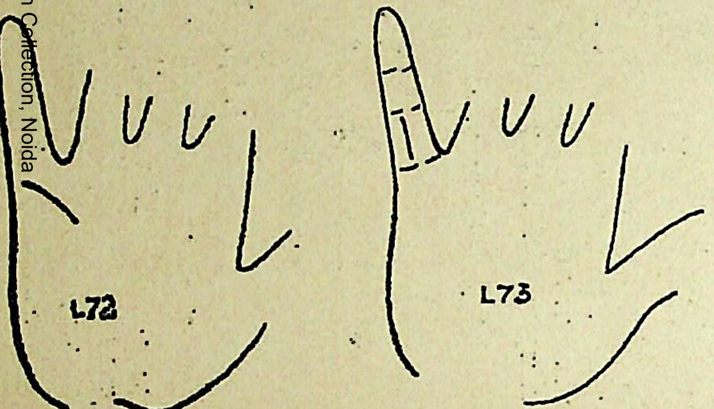
Notes:—Possibly at the age of 14 and 28 respectively.

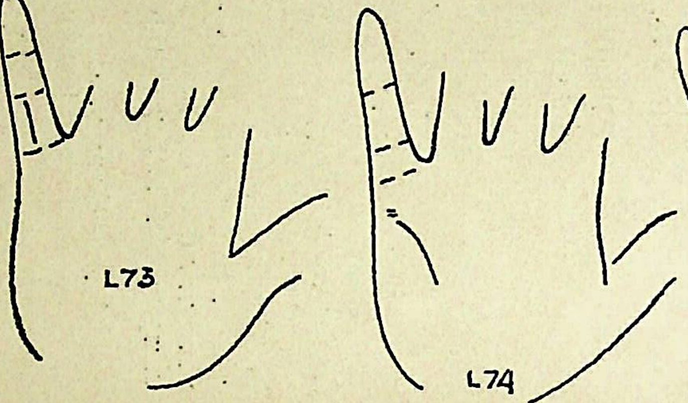

L68

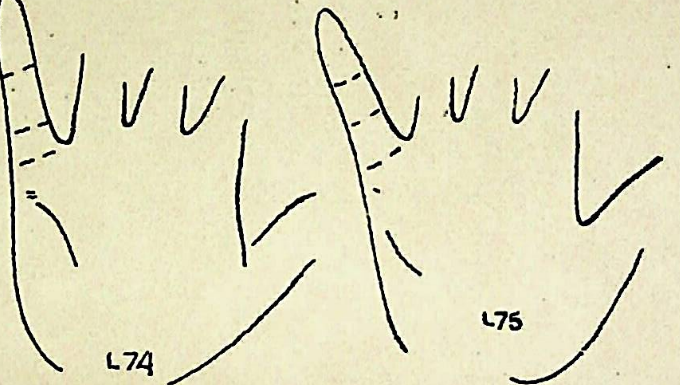

L69

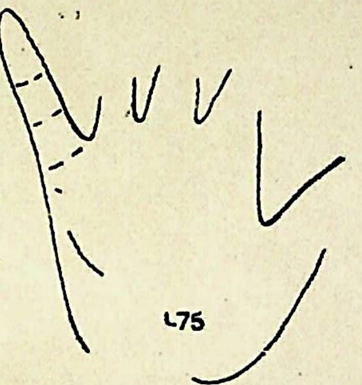

L70


L71


L72


L73


L74


L75

६६. कम्बुः

कम्बुः नखबहिःस्था स्यात् रेखा श्वासनिरोधिका ॥ ९५ ॥

कं वायुः बुस्तु बन्धार्थः तद्बन्धात्कम्बुरुच्यते ।

L 66. KAMBU

Kambu will be found on the flanks of the nails. She causes suffocation to the owner.

६७. सिरा

सिराख्या तदधोभागगामिनी वर्तुलाकृतिः ॥ ९६ ॥

सिरारोगः तत्फलं स्यात् नामार्थः स्पष्ट एव हि ।

L 67. SIRA

Sira will be found below Kambu in circular form. She causes diseases of the nerves to the owner.

Notes :—It also causes ill-fame.

६८. नीरा

नीरा कनिष्ठोर्ध्वपर्वबाह्ये शाखाद्वयान्विता ॥ ९७ ॥

तत्फलं चिरजीवित्वं नामार्थो निर्गतोऽर्थतः ।

L 68. NEERA

Neera will be found on the externals of the top parva of the little finger. She will have two branches. She bestows long life on the owner. By name she suggests long life.

६९. श्ववृत्ता

श्ववृत्ताख्या कनिष्ठायाः मध्यपर्वणि संस्थिता ॥ ९८ ॥

वर्तुलोभयपार्श्वस्था रेखाद्वयसमन्वयात् ।

प्रकृष्टार्थप्रदा सैषा बन्धरेखायुता यदि ॥ ९९ ॥

फलस्यापि न पौष्कल्यं नाम्ना च प्रभुसेवया ।

वृत्त्या च जन्मनयति स्वामिभक्तिं च यच्छति ॥ १०० ॥

L 69. SWAVRITTA

This line will be found on the middle parva of the little finger. She will coil like a spring on both sides in conjunction with two other lines. She will give as much wealth as one desires. If one of the lines be the sandhi rekha, her power will considerably diminish. By the name she suggests that the owner will spend his life serving his master faithfully. The name suggests the dog's life.

७०. लामा

लामेति द्विशिखा रेखा कनिष्ठामूलपर्वगा ।
वाचालत्वं फलं तद्वत् क्वचित् अत्यन्तमूकता ॥ १०१ ॥
लातिमामिति नामार्थः तस्मात् श्रीहीनतोदिता ।

L 70. LAMA

A two-branched rekha on the base parva of the little finger is called Lama. It either makes the owner a great orator or makes him dumb. By name she suggests want of Lakshmi's grace in either case.

७१. मातुलानी

मातुलानी तु लामायाः अधःस्यात् न्यूनताप्रदा ॥ १०२ ॥
नाम्नापि मातुलस्त्रीणां सदा प्रेष्यत्वसूचनात् ।

L 71. MATULANI

This line will be found below Lama. It makes the owner deficient in intellect. The name suggests his being called about like a servant by women of his uncle's family.

Notes :—Other writers hold that the person will never rise above his low status. In modern language, inferiority complex will be her gift.

७२. माधवी

माधवीस्यात् कनिष्ठायाः पार्श्वाधस्तात् समीपतः ॥ १०३ ॥

रेखा दक्षिणहस्तस्थमहीस्थानगता कृशा ।
सत्कर्मणामनुष्ठानं समृद्धिश्चापि तत्फलम् ॥ १०४ ॥

माधवीति च नामस्स्यात् वसन्ते मृतिसूचनात् ।

L 72. MADHAVI

This line will be found on the side near the foot of the little finger, corresponding to Mahi on the right hand, and will be of thin formation. Performance of Vedic functions and plenty of all fortunes will be the result. She is so called because she causes death to the owner in the spring season.

७३. महिष्ठा

महिष्ठोर्ध्वमुखी रेखा कनिष्ठामूलपर्वणि ॥ १०५ ॥

राजप्रियत्वं सौशील्यं फलं नाममहत्वतः ।

L 73. MAHISHTA

This line will be found in the base parva of the little finger tending upward. She bestows the affection of the king and excellent disposition to the owner. Greatness is suggested by the name.

Notes :—Some writers add that such persons will live only upto a middle age.

७४. रुक्मकण्ठिका

सा रुक्मकण्ठिका रेखा माधव्याःस्यादधःस्थिता ॥ १०६ ॥

वांञ्छितार्थप्रदा नाम्ना स्वर्णप्राप्तिप्रसूचनी ।

L 74. RUKMAKANTIKA

This line will be found below Madhavi. She bestows on the owner what all he desires. By name she suggests gold-find or wearing gold ornaments.

७५. रोहिष्ठा

रोहिष्ठा तदधःस्थास्यात धनधान्यप्रदा सदा ॥ १०७ ॥

L 75. ROHISHTA

This line will be found below Rukmakantika. She will bestow on the owner plenty of wealth and cereals.

सर्वासामपि संप्रोक्तलक्षणानां ततस्ततः ।
अन्तरा यदि विच्छेदो रेखाणां नाश एव वा ॥ १०८ ॥

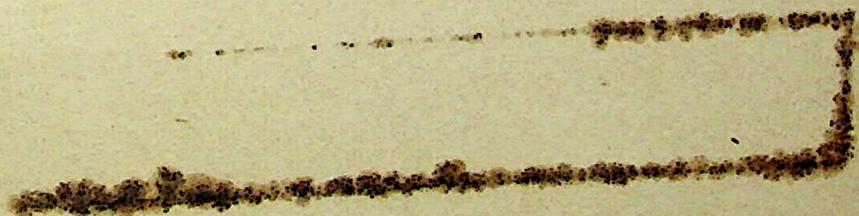
GENERAL REMARK

In the foregoing effects wherever there are gaps or breaks in the lines they denote the destruction of the lines themselves and consequently the effects. In this matter colour is the deciding factor. That is the opinion of the learned.

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